FOOM
17
STAN
THE MAN
MARVEL COMICS GROUP™

STAN LEE
superstar

DAVID KRAFT
mutant guru

JIM SALICRUP
mad genius

SOL BRODSKY
keeper of the kash

MARIE SEVERIN
lovely lady

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ARCHIE GOODWIN
JACK KIRBY
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ROGER SLIFER
STERNO
WARREN STOROB
JOHN VERPOORTEN
DUFFY VOHLAND
and the whole
blamed bullpen

friends of ol' marvel

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FACTS, FANCIES --and FOOM!

Editorial by David Anthony Kraft

This is a very special issue—and one long overdue! Devoted in large portion to spotlighting the comics sensation of the Sixties and Seventies, the word-slingin' wonder who revolutionized and revitalized the comics industry almost singlehandedly, it serves as a sincere tribute to Smilin' *Stan Lee.*

Stan Lee—the man who masterminded this, the modern Marvel Age of Comics. The man who has brought so much magic to millions—including myself. We all owe him more than even *he* can possibly imagine (and the man has an *incredible* imagination!). Thus, I take great personal pleasure in presenting the biggest, the best, the most bombastic interview ever with the man who is the living embodiment of the Marvel Comics Group—*Stan Lee*!

And also, now that I've got your attention, I'd like to enter an urgent plea on behalf of Nifty *Nancy Murphy,* our scintillatin' sultaness of the subscription lists. It seems that on occasion some of you fail to receive FOOM, an unhappy occurrence we'd all like to avoid, but if it should happen to you, please be advised that none of us here at Mighty Marvel want to see you miss an issue of our fantastic fan mag. In fact, we'll be happy to replace any subscription issues which do not arrive, if you'll follow a simple procedure, as follows: Direct your complaint to Ms. Murphy, FOOM Subscription Department, c/o Marvel Comics Group, 575 Madison Avenue, NYC 10022 . . . and be sure to include your full name, address and zip-code, as well as *all* the pertinent information, such as when you subscribed, how many issues you are still due to receive, and what issue did not reach you. If you can include the

Stan the Man and Dave the Dude

mailing label from a previous issue, it would help tremendously to process your problem. As for Nifty Nancy, she'll do her best to straighten everything out as quickly as possible—but she needs your cooperation to keep you happy!

On the subject of subscriptions, I'd like to emphasize the importance of *renewing.* Unlike the world of LOGAN'S RUN, it is both possible and pleasant to renew here, and now more than ever FOOM is on the ascendant, more fact-packed and feature-filled than ever before! No true Marvelite can bear to live without the surprise secrets, the glitzy gossip and the pandemonious previews, reviews and interviews scheduled for the months ahead! Remember, renewing is a breeze—just follow the same procedures detailed above, and be sure to include proper payment and a copy of your mailing label. That's all there is to it fellow *Friend Of Ol' Marvel,* and I'll see ya back here in the near future.

In fact, among the excitement to expect in our very next flashy future FOOM outing is an amazing interview with Jazzy *Johnny Romita,* himself! The Spider-Man artist extraordinaire sounds off, and his wog-boggling words will be accompanied by smashing samples of the syndicated Spider-Man newspaper strip in the making. All this, and more! It's a super-special variety issue, chock-a-block full of far-out facts and fancies about Mighty Marvel. In other words, don't miss it!

All right, FOOMers, you're on your own. Enjoy this issue, and don't forget to drop me a note when you're through.

Tally ho!

—DAK

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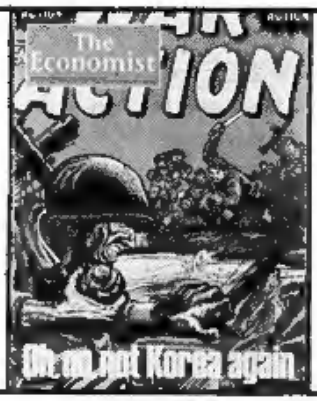
MIGHTY MARVEL

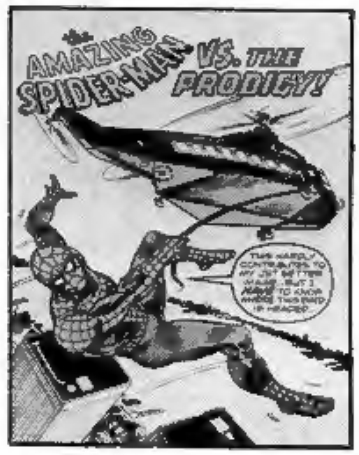
TRIO ON TODAY SHOW

Marvel is blitzing the media, no matter which way you turn—or where you look! The titanically-talented trio of Jazzy *Johnny Romita*, Cheerful *Chris Claremont* and Joltin' *John Warner* spent a triumphant ten minutes talking to *Gene Shallit* on the 1 February 1977 episode of the tin-tinnabulatin 'TODAY show. As a fare-thee-well, Jazzy Johnny presented Gene with the caricature reproduced above—an uncanny likeness, indeed!



MORE MEDIA MADNESS

Speakin' of Mighty Marvel in the media, we thought ya'd get a kick outta seein' one of our 1952 comics covers on the front of yet another prestigious publication, *The Economist* (28 August 1976), which is published weekly in London, England, and distributed throughout the world. What was it Honest *Irv Forbush* said when Mighty Marvel exploded in a splash of superheroes across the newsstands in the early 1960s? "Today comicdom, tomorrow the world!" For once, he was right!



SPIDEY VS. THE PRODIGY

There's a new, original digest-sized, 16-page, full-color Spider-Man comic that you won't be seeing on newsstands—although chances are you'll be seeing it . . . in school! Amazing as it may seem, Mighty Marvel has teamed up with the Planned Parenthood Federation to produce a special edition item designed to provide information on birth control! As Stan says, "It was a great opportunity to turn loose our most famous hero onto a really important human and social issue." Over a million copies of the booklet will be distributed nationwide through schools, family planning centers, and other organizations.' If you can't find it in your area, write to: Planned Parenthood Publications, 810 Seventh Avenue, New York, NY 10019 and ask for information on how to obtain a copy.

Tell 'em Mighty Marvel sent you!

FOOM FORUM

Dear Dave:

Just received FOOM #16, and though it was not a "theme" issue, it was enjoyable — especially with the delightful Marie Severin cover and interview, not to mention all the other "inside" material. It was especially interesting to see the Kirby pencils for the calendar cover. Things like original pencils and unused covers make FOOM even more interesting than usual. The artistic evolution of Dragonshade (if a bit blunted by the untimely cancellation of DEADLY HANDS) helped us "outsiders" understand a bit more about the development of new characters. Thanks.

I admit to feeling a bit bitter about one thing, however, and that is the unabashed ballyhoo of CAPTAIN BRITAIN, a mag that many people I know would love to be able to buy, reprints and all, in the original English edition. It is likr having a carrot dangled in front of you, just out of reach — all titillation, but no hope. Can you give us any information on how to acquire copies? I surely would appreciate it, and I know that a lot of other fans would, also.

Marshall F Johnson
Box 88 , Irwin, ID 83428

DAK says: *Glad you liked FOOM #16, Marshall; I always enjoy feedback. As for CAPTAIN BRITAIN, while it is not generally available on this side of the Atlantic, so many of you have written to ask how you may obtain issues that I've investigated the matter with, I think, rewarding results. Copies of CAPTAIN BRITAIN may be ordered by mail from none other than the Supersnipe Comic Euphorium, 1617 Second Avenue, NYC 10028, and are priced thusly: $1.25 for ish #1, $1 for ish #2, 75¢ for ish #3, and 50¢ each for ish #'s 4 and on. Add an extra $1 to your order for postage and handling – and tell 'em FOOM sent ya! Howzat for service, Marshall?*

Dave the Dude:

Do you guys have any **back issues** of FOOM available? I'm sure sorry I missed the early issues! Any way I can get 'em?

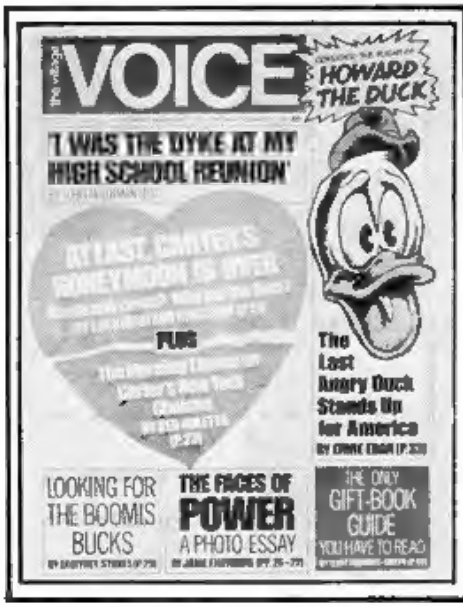
Henry R. Kujawa
1202 Everett Street, Camden, NJ 08104

DAK says: *Glad you asked, Henry, 'cause it gives me a chance to explain the whole furshlugginer FOOM situation! Y'see, since this magazine is sold exclusively to the hardcore Marvel Elite, it is issued in an extremely limited edition; consequently, the print run is adjusted to the advance orders, and sells out almost immediately. Here and there, small quan-*

MINI-ITEMS

STAN STRIKES AGAIN!

Not only has our Smilin' Leader appeared in recent months with cogent quotes in the pages of *Oui Magazine*, *Crawdaddy* and several others, as well as starring in this self-same issue of FOOM and appearing on NYC's local *Channel 21*, but he's also written a full-fledged feature piece, "How I Invented Spider-Man," for a slick and savvy new magazine destined to appear on your newsstand soon, *Quest/77*. It's a real doozy! But—*sheesh!*—what with acting as peerless publisher, in addition to writing two daily newspaper strips, the Simon and Schuster *Origins* books, film treatments, and appearing in person on TV, radio and at colleges . . . how does Stan (the Man) manage to do it?!


the village VOICE
HOWARD THE DUCK
"I WAS THE DYKE AT MY HIGH SCHOOL REUNION"
AT LAST, COMICS' HONEYMOON IS OVER
PLUS
The Last Angry Duck Stands Up for America
LOOKING FOR THE BOOMIS BUCKS
THE FACES OF POWER
A PHOTO ESSAY
THE ONLY GIFT-BOOK GUIDE YOU HAVE TO READ

SON OF ROCK RAVES

Pictured above, backstage at the Palladium in New York, are *Dave* (the Dude) *Kraft*—along with *Alex Lifeson, Neil Peart & Geddy Lee* of the rock group *Rush*—and Roguish *Roger Slifer*. Inspired by the heavy metal grandeur of the trio's *2112* album, Dave and Roger dedicated DEFENDERS #45 to the rapidly-rising Canadian rockers, who reciprocated by requesting to meet the two Marvel stalwarts, inviting them as special guests to attend the recent riotous NYC Rush concert! A good time was had by all, and the entire incident was written up in the 18 December 1976 issue of *Record World Magazine*.

* * *

Remember last ish, when we tipped you off to the fact that notorious rock-and-roll stars everywhere were turning up in Mighty Marvel T-shirts? Well, the trend is escalating, and the latest band to sport at least one such shirt among them in print (as of this writing) is none other than punk rock exponents, *The Ramones*, on the cover of the March 1977 issue of *Rock Scene*. Mighty Marvel is definitely on the March, as the catch-phrase goes!

* * *

On the subject of rock and comics, heavy metal master *Albert Bouchard* of the brain-boggling *Blue Oyster Cult* band—to which Dave the Dude dedicated the Deathlok/Devil Slayer story in MARVEL SPOTLIGHT #33—was quoted in a recent issue of *Punk Magazine* as saying: ". . . rock'n'roll and comics! Those are my two great loves." Indeed. As the mutant guru himself is so fond of pointing out, comics and rock are contemporary culture incarnate!

MEDIA WORSHIPS DUCK

Jeez, just about the time we went to press with the last liftin' issue of FOOM, media coverage of the cigar-chompin' chump known as humble *Howard the Duck* shot through the proverbial ceiling! Not only did the *Village Voice* make mention of the HTD phenomena in an April issue, but they also saw fit to feature the feisty fowl on the cover of their 13 December 1976 number! Newspapers around the country have been reporting the incredible success story of *Steve* (Baby) *Gerber's* sensational stogie-sucking, straight-speakin' boid, and now they're gearing up for the imminent appearance of HTD in a syndicated daily strip. And, as if that weren't enough, even the staid and sophisticated *New Yorker* magazine finally capitulated with their 7 February 1977 issue and devoted substantial space to acknowledging *Howard*.

Are there any holdouts still left?

tities of back issues may be found in the hands of various comics dealers who ordered in bulk, anticipating a future demand, so your best bet is to check around for just such a dealer. However, in the event of FOOM #15 — the Howard the Duck issue — I expected the entire print run to be rapidly snapped up, and so I bought a quantity of issues myself, to hold for future FOOM readers who might have had the misfortune of missing this spectacular special number. Therefore, individual copies of ish #15 are available directly from me for $1.00 (plus 25¢ postage & handling). Checks should be made payable to David Anthony Kraft, and orders sent to me, % Marvel Comics Group, 575 Madison Avenue, NYC 10022.

To Roger Stern, reprint editor:

Why doesn't Marvel reprint more of the classic CAPTAIN AMERICA, HUMAN TORCH and SUB-MARINER stories from the 1940s?

H. Aberdeen Harvey
143-23 Barclay Ave, Flushing, N.Y.

Stemo says: *Well, the main thing that keeps us from reprinting Golden Age stories is the lack of material to print from. You see, original art from the '40s is almost non-existent, so to reprint an old story we have to present our printers with photostats of the originals — or, in lieu of photostats, copies of the art of film.*

Since Marvel — which was originally Timely Comics — has moved a number of times during the past thirty years, a lot of photostats, proofs, and so forth, have been lost. In many cases, they may even have been unknowingly discarded. And what few stats we do have from that era are buried somewhere deep in the Marvel warehouse. Thus, with copies of the old material so inaccessable, reprinting it becomes next to impossible.

Of course, there are other methods of reproducing material that involve shooting stats directly from the old comics, but the process is rather long, involved and costly — pretty impractical!

Technical aspects aside, there's the very real problem of demand. While I'm sure that a lot of faithful FOOM readers would love to see some of the Golden Age CAPTAIN AMERICA stories by Kirby — as would I — there is a question as to whether or not enough other people would want to buy such a specialized item to make it commercially feasible.

Luckily, for those of us who always wanted to see some of those mysterious old Timely super-heroes, Roy Thomas seems to be unflagging in his pledge to (eventually) bring almost all of them back in the pages of INVADERS. And, of course, there are the various fan publishing endeavors authorized by Marvel to present limited editions of certain old but interesting Golden Age comics!

PANDEMONIOUS POSTER OFFER!

Special to FOOM Readers Only!

Imagine it — a spectacular 19" x 28" poster painting of Smilin' STAN LEE in full unfettered color, featuring semi-images of some of the most memorable Marvel characters of all!

Yes, frantic FOOMers, the cavortin' cover of this ish can be yours in all its larger-than-lifesize glory, unsullied with type and suitable for display on the nearest un-adorned wall!

Artful Arnold Sawyer, a longtime friend of Stan's and a Marvelite Maximus if ever there was one, has rendered the ultimate portrait of our favorite fearless leader!

Don't delay — order today!

Wow! I can't wait to be wog-boggled by Arny Sawyer's wonderful Marvel masterpiece! Please rocket me a:

☐ Stan Lee Poster @ $2.00 (Includes postage & handling) Mail orders to and make all checks payable directly to:

ARNOLD SAWYER, 441 Third Avenue,
New York, NY 10016

Name _____
Address _____
City _____
State _____ Zip _____

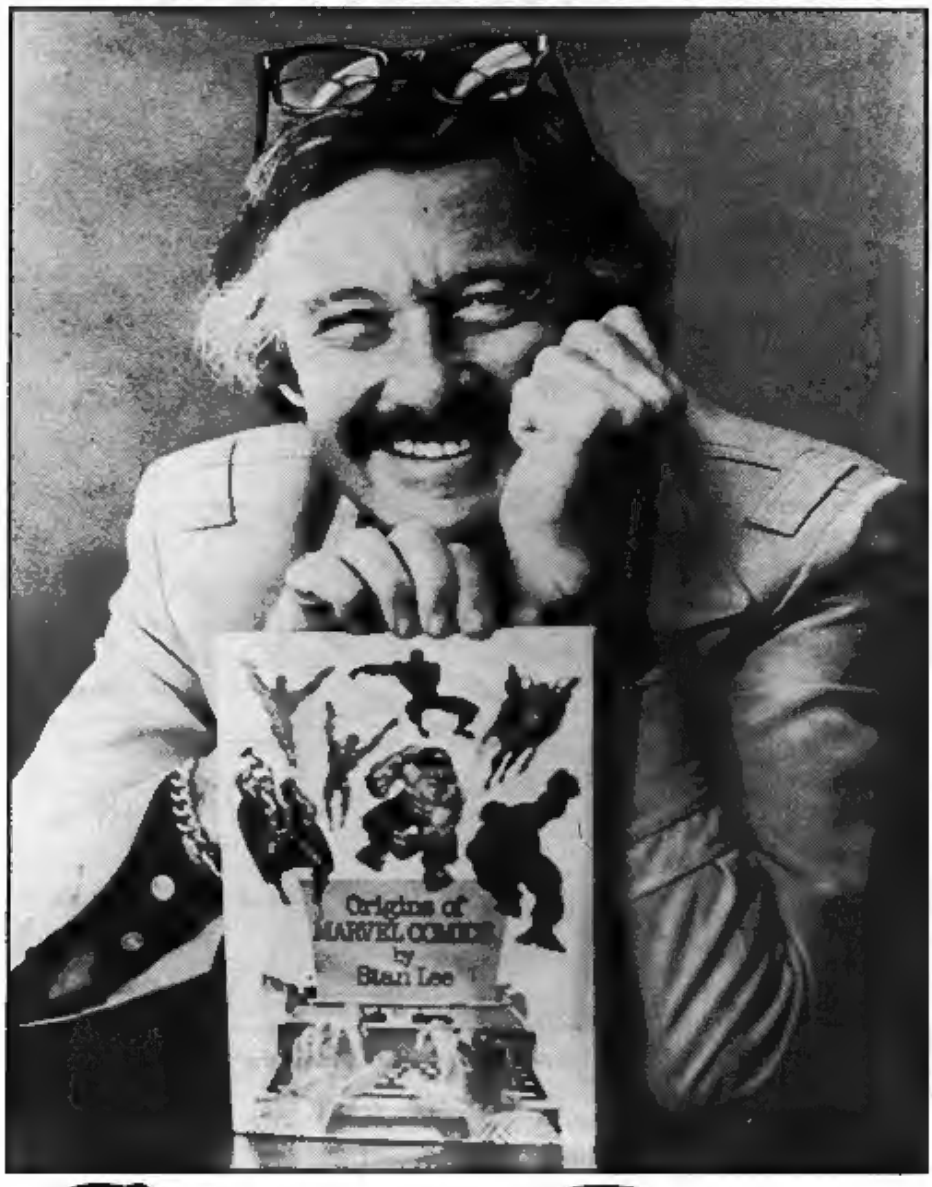
(Please allow six weeks for delivery)

Don't delay — order today!

** EXTRA-SPECIAL BOMBASTIC BONUS! **

At absolutely no extra charge, the first 100 orders will be personally autographed by STAN THE MAN, himself! It's easily the best bargain of the Marvel Millenia!

The Foom interview:



Stan Lee

Conducted by
David Anthony Kraft

FOOM: Well, despite the fact that you're quite well known for the Marvel Age of Comics, your own origin is still shrouded in mystery.

STAN: The Origin of Stan Lee?

FOOM: Yeah. I was wondering if you could talk a little bit about where you were born and grew up — and how you were "created."

STAN: I was born of man and woman, in New York City on 98th Street, a little over fifty years ago. And I've lived virtually all my life in New York. First in Manhattan, for most of the time; then, for a little while, I lived in the Bronx. I went to DeWitt Clinton High School, Mosholu Parkway in the Bronx.

I was on the school newspaper and magazine, and I grew to love lecturing when I was in high school, because I used to lecture in classes in order to make some extra money. In those days, they had students who sold subscriptions to the *New York Times* to other students, and they were allowed to go into a class, during a break, and make their speech to the other students. So I did that. I went from class to class: "Hi, I'm Stan, and I'm selling subscriptions to the *Times*, you lucky people."

I must have been a little bit crazy, even then, because I remember they had a school magazine called *The Magpie* in those days, and it was published in a room called The Tower, which had a very high ceiling, and there was no way anybody could ever reach that ceiling. It was not quite a hundred feet high. One day it was being painted, and one of the painters had left the ladder when he went down for lunch, so I climbed up and wrote *Stan Lee Is God* on the ceiling, which was one of the earliest evi-

dences of my overpowering inferiority complex. When the painter came back from lunch he took the ladder and left. So, unless they ever repainted the school, those imperishable words are probably still up there somewhere. I always got a kick out of that.

So much for my depraved childhood.

FOOM: When and where did you begin working?

STAN: Well, I used to work while I went to school. That was right after the Depression. My father was a dress cutter. It seems the world wasn't really looking for a lot of dress cutters; It wasn't easy for him to find work—so I was always looking to help out. I would get whatever part-time jobs I could.

While I was in high school, I got a job writing obituaries for a news service, obituaries of living people, of celebrities. When a celebrity dies, the next edition of the paper carries a whole page write-up of his life. They didn't write that right away; it's been in the files. So I was writing obituaries of people who were still alive, and it got very depressing to me—writing about living people in the past tense. And eventually, even though it paid a few dollars, I gave that up.

I got a job writing publicity for the National Tuberculosis Hospital in Denver. I never quite knew what I was supposed to be publicizing, you know—convincing people to get tuberculosis, so they could go to the hospital—or what? I didn't enjoy that, so I gave that up, too.

Then I was a delivery boy, at a little sandwich shop called Jack May's. I delivered sandwiches to the offices at Rockefeller Center, and I think I made more money than any other delivery boy, because I never stopped running.

FOOM: You *still* haven't stopped.

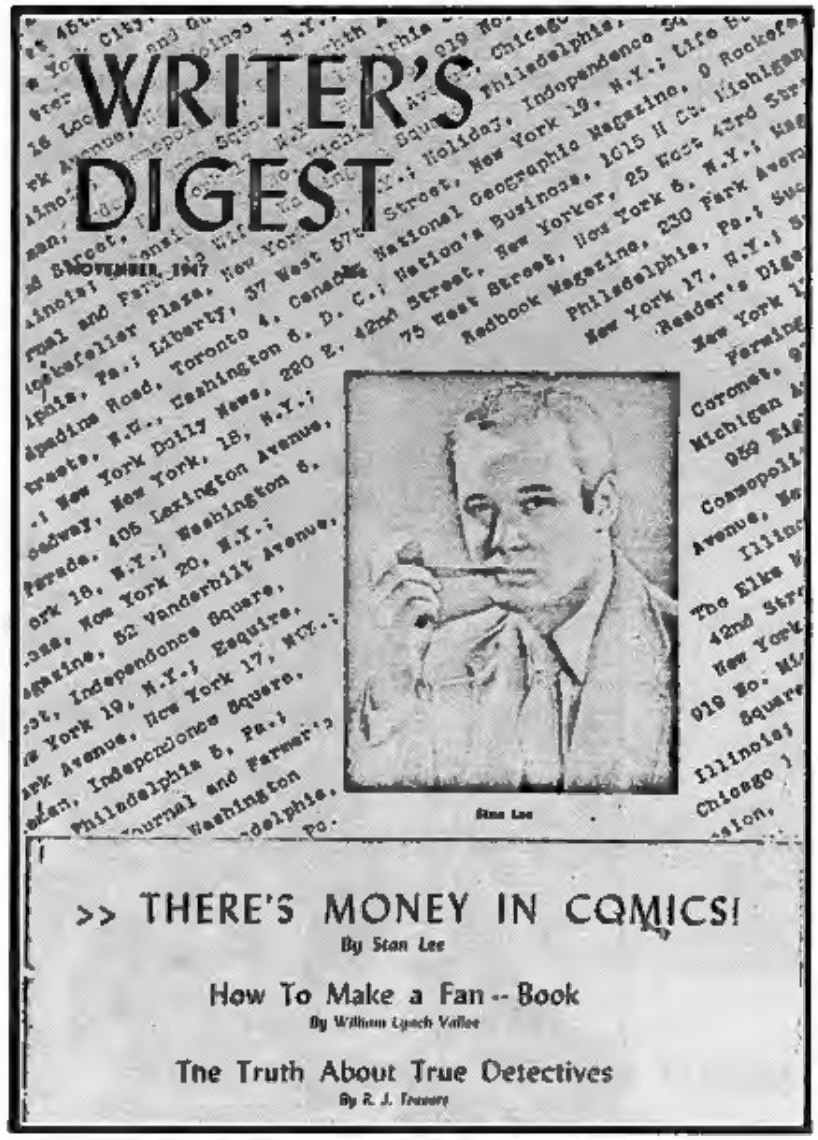
STAN: Yeah. It was like having a money machine. I'd get a dime tip in those days each time I delivered a sandwich, so I figured the more sandwiches I delivered, the more dimes I would get. Some days, I'd make $1.50 or so for a few hours work, and to me, in those days, that was sensational.

Then I decided to be an actor. They had something called the W.P.A. Federal Theatre, which was started by Franklin Roosevelt. It was to keep people working and busy. I went to a show and fell in love with one of the girls who was on the stage that night, and I figured the only way to meet her was to join the W.P.A. Federal Theatre. I did, and I met her. We were friends for quite a while; she was great. I was in a few shows and got the acting bug, and I said, "Hey, this is for me." But, you had to act for love—it paid practically nothing. I should have stayed with it, because it was great, but I was too broke. So I had to give it up. And besides, I stopped going with that girl.

Then I got a job as an office boy for the second biggest trouser manufacturer in the world. I hated it, because nobody ever took the time to learn my name. There were about a hundred people in the office, and there was another office boy, too, who had been hired first. I was the second. Whenever they wanted something they'd shout, "Boy!" And we both were supposed to drop whatever we were doing and come running. After a few weeks, I realized I don't like being called "boy." I mean, dammit, I have a name. I was always doing things wrong and getting in trouble, and hating being called "boy."

They had things called cutting tickets, which listed the sizes, shapes, materials and the prices of different pairs of trousers. They were really sheets of oaktag, about four feet long and a foot-and-a-half high, and they had to be filed in big bins, like coffins. The company was too cheap to buy enough bins, so I always had to squeeze a lot of oaktags into less bins than there was room for, and I was coming home every night with my cuticles all cut from trying to get those oaktags in. And about two days before Christmas, I was fired.

Not only was it a lousy job, but they fired me because business was bad. Well, I got so angry about the way they did it—two days before Christmas—that when I left, I took a couple of those coffins of oaktags and I turned them all upside down and just scattered them all over the room.


WRITER'S DIGEST
NOVEMBER, 1947
>> THERE'S MONEY IN COMICS!
By Stan Lee
How To Make a Fan -- Book
By William Lynch Vallee
The Truth About True Detectives
By R. J. Treasure

A blast from Stan's past! Even then, he *knew*.

I've never been back, since. While I was still in high school, there was a *Herald-Tribune* weekly contest, open to all high school students. The idea was to write an essay on what you considered to be the biggest news event of the week. I won it three weeks running, and finally the editor called me down to the *Herald-Tribune*. He said, "Will you stop entering the contest, and give someone else a chance?" I thought that was just great, I was very proud. I said, "O.K., I'll stop entering." You got paid like a $2.00 prize, I forget what it was, exactly. But then, he said, "What are you going to do when you become a real person?" And I said, "I want to be an actor." At that time, I was still with the W.P.A. Federal Theatre. He said, "Well, why don't you think of being a writer? I don't know how good you act, but you seem to be pretty good with words." I hadn't really thought much about it until I heard there was a job open at Timely Comics, and realized they did CAPTAIN AMERICA, which I used to read then. I was about sixteen years old. So I ran up there and I got the job.

My name was Stanley Martin Lieber and I felt, well, if someday I'm going to become a writer or a great actor, I want to use that name for the really important things I do — I didn't figure I'd stay very long with a comic book company. I didn't want to use my real name just on comic books, so I shortened it to Stan Lee. Of course, what happened is I stayed here so long that everyone knew me by that name, and it got to be ridiculous even to bother with the other name. I had problems with my auto license, passport, and charge accounts at stores, so I finally changed my name.

I am now officially and legally Stan Lee (although I think someday I'll change it back to Lieber, just to really confuse my family).

When I started working here, I was about sixteen, and after a little while, my bosses Jack Kirby and Joe Simon left, and I was all alone. Then, I was made the editor, because I was the only other guy around, so I was a sixteen-and-a-half year-old editor.

Sometimes I'd be in the reception room and some guy would come in and see me sitting there in my dungarees and sweatshirt, and say, "Hey, kid, where can I find Mr. Lee?" It always embarrassed me, because I didn't want to say, "I'm Mr. Lee," 'cause then I knew *he'd* be embarrassed, so instead I'd say, "Just a minute, sir, I'll tell him you're here." Then I'd run out and say to the girl, "Tell him Mr. Lee went for the day," just to save him the embarrassment of walking in and seeing me. So there are a lot of people I never saw — just because I was so young.

FOOM: Yeah, I still have that experience. I'll call someone on the phone and they'll assume they're speaking to a middle-aged executive. Then I'll show up, and they'll figure I'm the messenger boy, and say, "Oh, give this to Mr. Kraft." I don't clue them in; I just say, "Oh, sure."

STAN: It's a funny feeling, isn't it?!

FOOM: What was it like in the years before Marvel?

STAN: Well, we were more-or-less a big factory. Unfortunately, we weren't really leaders, and I was so young that it never occurred to me to try to change things. In those days, young people weren't really as smart as I think they are

by Stan Lee
SECRETS BEHIND THE COMICS
PRICE $1
A PERSONAL MESSAGE FROM STAN LEE TO ALL YOU COMIC MAGAZINE READERS:
NEW YORK CITY
Dear Friends,
IT'S BEEN GREAT FUN WRITING THIS BOOK... AND I HOPE YOU ALL HAD GREAT FUN READING IT! NOW THAT YOU HAVE FINISHED IT, YOU SHOULD BE ABLE TO ENJOY EACH COMIC MAGAZINE YOU READ EVEN MORE THAN BEFORE... FOR NOW YOU KNOW HOW MUCH WORK GOES INTO EACH MAGAZINE, AND NOW ALSO, YOU HAVE MET MANY COMIC STRIP ARTISTS AND WRITERS! BUT DON'T LET OUR FRIENDSHIP END WITH THE CLOSE OF THIS BOOK... WRITE TO ME, TELL ME WHAT YOU THOUGHT OF THIS BOOK, AND WHAT YOU THINK OF YOUR FAVORITE COMIC STRIPS. I'D ENJOY HEARING FROM YOU!
YOURS FOR BETTER READING!
Stan Lee
15 E. 94th ST.
NEW YORK CITY

Stan tells all, in a little booklet published way back when.

PERSONNA DOUBLE II

LEE: You know, here at Marvel I've got Spider-man and all these characters and super villians like Dr. Doom to worry about.

I can't waste time worrying about things like shaving.

This guy calls me and he says

today. You had a feeling, you don't tell older people what to do — older people know best. Years ago, nobody twenty years old would dream of saying to a boss that things should be done differently. So, I took it for granted that the way we had always done things was the way they should be done. The scripts were extremely simplistic, and I always thought the artwork was a little better than the stories, in those days, although some of the plots were good. I'd like to think I wrote a few good ones, but basically they were all one-dimensional. The good guys were good guys, the bad guys were bad guys, the stories had happy endings, and that was the end of it.

We did westerns, we did war stories, we did romance stories, we did funny animal stories, we did crime stories, we did monster stories, we did humor stories — there was no type of story that we didn't do, at one time or other. And I wrote all the different types. I'd usually write the first ones, to set the style.

FOOM: Wasn't this about the time World War II began?

STAN: Yeah. And shortly after the war started, I said to myself, "What am I doing here, writing comic books?" I was seventeen or eighteen, I don't know. "Gotta get in the army, be a hero like Errol Flynn or John Wayne," so I enlisted. I figured I was good — I'd go to penny arcades and shoot those little guns and win prizes all the time — so I'd probably become a real war hero. Instead, they found out the kind of work I had done, and they put me in the Signal Corps., in the film division, writing training films and instructional books.

I wrote movies and books, and drew posters — educational things. I've never illustrated comics here at Marvel — but when I was younger, I drew. I must have drawn a hundred posters for the army, all different kinds. I drew them, I painted them, did everything. I loved it. I always wanted to be an artist — which is why I like the comic book business, although I couldn't draw a strip now — I'd have to go back and start studying all over again. I don't have the patience for all the work and the detail. Posters were easy. It was one drawing, and you were finished.

I've always been impatient, which is also why I like comics. I can script a story in one day, or one afternoon. The thought of writing a novel, having to live with it for months, do the plotting and planning — that's like work. Writing a comic isn't. You sit down, you spend a few hours, you get up and it's done.

Anyhow, the army had me write books and films about *nothing* that I knew anything about. For instance, at that time I had never owned, or even held a movie camera, so I got a job writing about the operation, maintenance and care of the 16mm Emo movie camera, operated under battle conditions. That was one that I had to write.

MARVEL BOY
HERE HE IS... THE NEWEST, MOST AMAZING CHARACTER IN COMICS!
MARVEL BOY...
THE BOY FROM ANOTHER PLANET AT LAST IN HIS OWN MAGAZINE!
MARVEL BOY TRIES TO SAVE EARTH FROM THE MENACE OF THE "GET MEN!"

I knew how to read, so I would get hold of a training manual, read it, and then I would do a film on it — or I would rewrite the manual in comic-book form. I rewrote a lot of training manuals as comics. I wish I had copies of those now; I never thought to save any.

I found out when I was discharged that there were only nine men in the whole United States Army who had my military classification number — I was classified as a playwright. And I was a sergeant, a tough buck-ass sergeant. But I wasn't tough! I was a skinny little curly-haired kid, and I felt so embarrassed about it. Occasionally, I would meet these rough combat guys; they were sergeants and I was a sergeant, so I'd wear the dirtiest, oldest fatigue uniforms I could find. I'd try to muddy up my face, and I'd spit a lot. I tried to look as tough as they were, but I always felt very out of place.

I almost got courtmartialed once. While I was in the army, I was also still writing stories for the company. I had appointed somebody to be here while I was in the service. He'd write to me every couple of weeks, saying: "Stan, we've got to have a Captain America story," or "We need a Destroyer story," so I'd stay up one night or on a weekend and write it for him. One day he called and said he wanted me to do a story — it was a real emergency — so I said O.K.

We had mail call the next day, and I asked, "Where's my letter?" The mail clerk said, "I got nothing for you, Sarge." In those days, the mails were very dependable. He said he had nothing for me, so I figured he goofed. This was Saturday, and at lunch hour

30 Second TV Commercial "Stan Lee"
"try a Personna Double II." And I said "OK, I'll try it."
This Personna is beautifully designed.
Twin blades on each side. It's clean, it's got quality.

they locked the mail room and the clerk left I happened to be walking past and I looked in the window—and, sure enough, there's my letter in one of the slots! The guy had put it in the wrong slot and he hadn't noticed, but I could recognize it

So I ran to the Officer of the Day and I said, "Hey, you gotta open the mail room for me — I've got an important letter there and I've got to get it There's a whole company in New York waiting for me to write this story." The guy was reading a magazine and didn't want to be disturbed, so I said, "I'll open the room myself "

I went back to the mail room, took a screw driver, and just unscrewed the lock on the door, opened it up, got my letter, put the lock back, went home, and wrote the story. A few days later, I got a call from the company commander I was his pet peeve He thought of me as a wise-guy New Yorker He said, "Well, Sarge, I got you now I think you'll go to Leavenworth You robbed the mail "

I said, "What do you mean, I robbed the mail?" He said, "Did you or did you not break into the mail room?"

"For crying out loud," I said, "there was a letter of mine there, I couldn't find anyone to open the door, so I opened it and took my own letter " He said, "That's a federal offense " This guy meant it, he was all set to court martial me, and I don't know what would have happened

Well, luckily for me, the colonel, who was the commandant of the post, intervened I had just written a training manual on finance for him They were having trouble training finance officers quickly enough, so comes pay day and the men in the foxholes wouldn't get paid There weren't enough payroll officers around to pay them It was wrecking hell with the morale in the army So I took the manual that told them how to fill out the forms and I rewrote it in comic book style, we were able to cut the training time in half, because they could learn quicker from this comic book The colonel from our post got a commendation, because of the book I had written, in fact, he expected to make brigadier general because of it So when the captain called to complain, and said he wanted to court martial me, the colonel said, "Another word out of you and I'll send you to the South Pole "

But I was always in trouble I was in love a hundred times They shipped me to different cities all over the country, every city I'd go to, I'd meet some other gal I thought was terrific But I always felt a little guilty because I wasn't overseas, I wanted to go to officers' training school, because I figured if I became a lieutenant, they'd have to send me overseas And they wouldn't let me They said, "We need you to write these films and stuff, and if you become a lieutenant, they'll take you away from us." They tore up my application

So there I was, a stateside soldier

FOOM: And after the war, you came back to Timely?

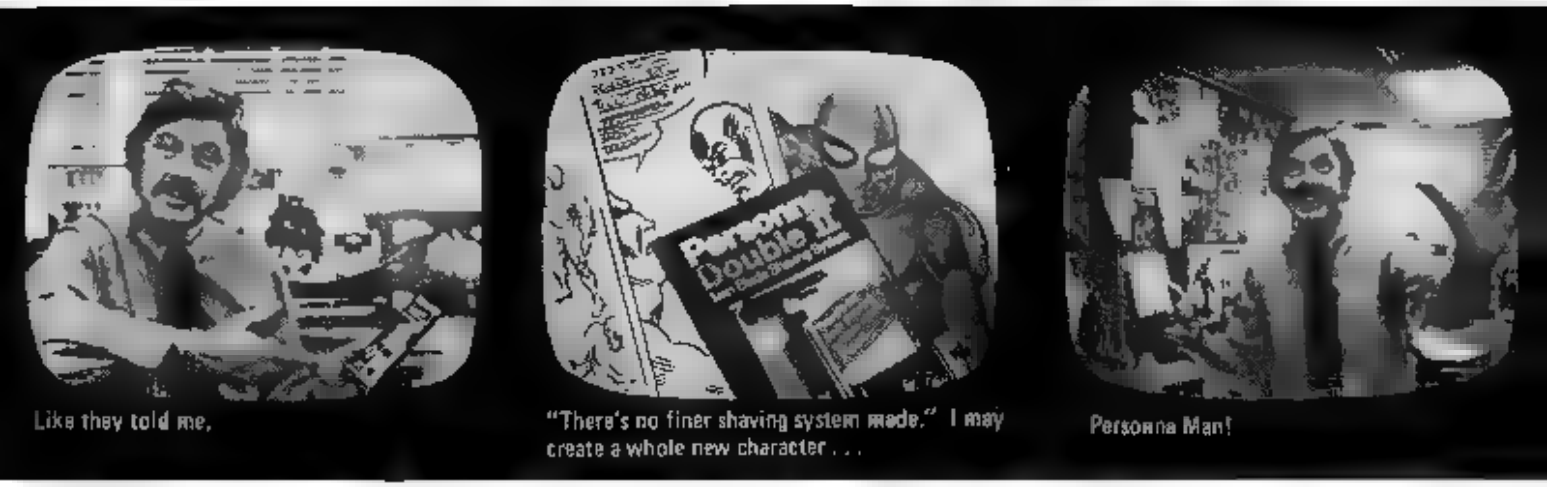
STAN: Yeah There was a time when we had a staff of close to a hundred people, artists and writers I had three secretaries myself, and I kept them busy I used to dictate stories in the office I was a show off, in my early twenties, as I look back at it What I would do was dictate two or three stories at a time I'd quickly dictate a page of one story to one girl, and while she was transcribing it, I'd dictate a page of another story to another girl, and then maybe a third one to a third girl I had this great feeling of power, that I was keeping three secretaries busy with three stories, and I knew that occasionally people were watching — and I was so proud We had a big staff, artists, writers, editors, assistant editors, colorists, proofreaders, assistant proofreaders and I got a kick out of playing to the crowd

FOOM. How did it compare to Marvel today?

STAN: Bigger We had a bigger staff then we have today. Now we have other things — we have circulation men, people in the licensing and merchandizing departments We didn't have any of that in those days, we just had artists and editors and writers. It was just the creative part And I was never involved with anything but the creative part

I didn't know what an engraver or a printer did. I was just concerned with producing material, taking care of the art and the scripts

We've had so many guys who have gone on to great things Many of the people at *Mad Magazine* and at *National Lampoon* used to be with us Al Jaffee used to write PATSY WALKER and draw it, and he was an assistant editor



here; same with Dave Berg. Jack Davis who's one of the top advertising artists today - he does covers for *Time Magazine* and for NBC - has done strips for us, Mickey Spillane used to write stories for us. Anyhow, we had our ups and downs.

We used to have bad periods when the comic book business hit rock bottom. I remember once my publisher said to me, "Stan, we have to let the whole staff go. I'm just going to keep you, but I want you to fire everybody." I said, "I can't do it!" He said, "You'd better!" and he went off to Florida, while I was given the job of firing more people than I could count. I think that's what I hated most about my job whenever I had to fire anybody.

I used to put out extra books we didn't even need, just to keep guys working. If there was an artist or a writer who didn't have anything to draw, it was always so easy — you'd add another book. But, after a while, you reach the point that you can't keep doing that. And we had our ups and our downs all the time. There were good years and there were bad years. Strangely enough, with Marvel it's been different.

We've never had a bad slump like that.

FOOM: Do you think it's inherent in the market that there are ups and downs — or was it just the period?

STAN: The problem was a deeper one. We were never the leaders. Nobody was a leader, we were all just putting out books. We were subject to the trends, nobody created trends - not really. Simon & Kirby came out with romance books when they were working for Crestwood and they did pretty well for a while. Then, everybody started putting out romance books, and that fizzled out. EC came out with their line of books for a while, then they fizzled out. There was a company called Lev Gleason Publications, they were quite big for a few years, until they fizzled out. Nobody really lasted.

I think that Marvel really changed things because when we went in hot-and-heavy with the superheroes, we

stopped following the trends and created our own, and by doing that we changed the whole complexion of the comic book business. We weren't subject to the whims of fortune any more — we were really doing our own thing.

FOOM: How did the changes that you must have gone through in those years — especially with the start of Marvel — affect your own thinking, your own attitudes?

STAN: They made me very happy. We were turning out those monster magazines, and then one day my publisher found out that National Comics had a book called the *Justice League* that was selling reasonably well. Better than our monster books, at least. And he said, "Hey, maybe there's still a market for superheroes, why don't you bring out a team like the *Justice League*. We could call it the *Righteous League* or something." I worked for him and I had to do what he wanted, so I was willing to put out a team of superheroes. But I figured I'll be damned if I'm just going to copy National.

I said, "We'll do a superhero team, but let's make it different." And I thought this was the chance to do all the things I would enjoy — to get characters who acted like real people, to try to be more imaginative, to make some stories have happy endings and some not, to continue the stories and set them in the real world.

While I enjoyed doing it, I never thought it was going to catch on the way it did. I never knew we were starting

Spidey speaks out! Stan and Johnny comment on the candidates, back in the 16 April 1972 issue of the *New York Times Magazine*.

AMAZING SPIDER-MAN
--ARE WE SURE HE'S THE BEST WE CAN DO?
--A NATION OF TWO HUNDRED MILLION--
FOR THE PRESIDENT
STAN LEE & JOHN ROMITA
LET'S SEE WHAT THE DEMS HAVE TO OFFER
V FOR ECOLOGY!
NOW THERE'S A REAL KNEE SLAPPER!
MUSKIE
IF YOU'LL PERMIT ME TO SAY SO, THE WAR MUST END! I WANT IT TO END. IN OTHER WORDS 'TWAS TO END!
PROBABLY ALL BY THE TIME HE STOPS TALKING!
I AM POSITIVELY DEFINITELY NOT A CANDIDATE!
AND HE'S STUMPING THE COUNTRY NIGHT AND DAY TO PROVE IT!
I KNOW ALL ABOUT URBAN PROBLEMS
SO DOES EVERYONE WHO LIVES IN NEW YORK CITY!
I SPEAK FOR THE BLACKS--FOR THE WOMEN!
I SPEAK FOR AMERICA!
I SPEAK FOR MY SUBFEE!
AND THEY CALL MY STORIES FANTASY!
WE... BACK TO THE REAL WORLD FOR ME!

something new a new phase of comics — it was just a kick

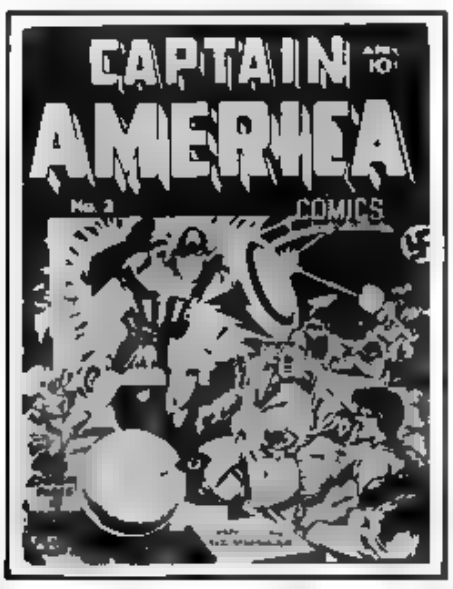
FOOM: When did you realize what was going on?

STAN: I think when the fan mail came in. We never used to get fan mail, then all of a sudden we were inundated with it And it was wonderful

FOOM: So you changed your whole approach?

STAN: I realized this had always been my approach, but I never had the sense to do it I was now writing the way I wanted to write Up until this time, I was writing the way I felt the publisher wanted · · · and it was my job to please the publisher So now I forgot about the publisher, I was off and running, I was going to have fun with my things It came easy to me, because it's my own natural style Even though the other stuff had come easily, too, I never really enjoyed it This new style I began to enjoy

I wasn't trying to write satire, I didn't even feel the stories were that different, all I knew was that it was fun to make



them continued, instead of each story existing in a world of its own I got the idea that if they're going to be living in the real world, the characters might meet each other once in a while So we began to let Spider-Man meet the Fantastic Four in a story, or to have the Hulk passing by while something was happening to Iron Man

Of course, it was very easy for me to control, since I was writing virtually all of them and could keep track of them Also, I could keep them in the style I wanted I was creating my own universe Now, of course, it's a little more difficult, with different people writing the different strips and ever-changing writers and artists One of our biggest problems is keeping the styles intact, keeping the characters true to what they are and what they should be

FOOM: I notice that in most of the Marvel Comics you came up with, there was never a complete family unit There was Thor, Loki and Odin — but no mother; Peter Parker and his Aunt, J Jonah Jameson and his son What's the story behind that?

STAN: That's very interesting. I had never thought of that, I think it just never occurred to me You just have so

much room in a story. Also, I think most of the legends are very vague about Odin's wife or wives, the few that I read always mentioned different women, and I could never pin it down So I thought of him as a widower

With Spider-Man, part of the concept was he was living with his aunt and uncle, because he was an orphan His uncle was killed, and then he was the main support of his aunt, so that was the basis of that

I thought we really had more families involved than other comic books But it would have become too hard to handle, if I'd had to have entire families nephews and nieces and in-laws There just isn't room for it, because with any more incidental family characters, you'd never have time to get into the plot

FOOM: Since you're listed as publisher, maybe you could run down just what a publisher does?

STAN: I don't really do what a publisher does In fact, publisher is a very vague word. Usually, in this business, years ago, the publisher was the fellow who owned the company. My publisher

owned the company But today, no one man owns Marvel Comics. A conglomerate named Cadence Industries owns Marvel, and they're a public company.

I, as publisher, should be responsible for the business end — for the circulation, financing, distribution and so forth But I don't function that way. I work with Jim Galton, who's president of the company, and is involved in management — in contracts, licensing, circulation, financing, and all that sort of thing I limit myself just to the creative aspects I'm like an over-all editor and art director

Also, I apply myself to new projects I've been instrumental in getting us a relationship with Simon and Schuster, so that now much of our material is being done in book form — and we're going to have more and more In fact, we're working now on a series of our strips just done in popular paperback format, so you'll be able to buy a library of Marvel Comics, permanently bound I'm working on television shows for our characters. I'm also working on movies for them

I meet with the editor and art director, and with as much of the staff as I can — as often as I can — to determine the way things should be

Basically, a better name than publisher might be creative head of the company. I think it's important to have the title *publisher*, because when I deal with a movie company or with Simon and Schuster or with other outside companies, the word publisher sounds so impressive that I can get the attention Marvel needs by being introduced as the publisher People never react quite as graciously when you're an editor or a writer People are funny

What I do mainly is worry about the product we are turning out — about the strips I make sure we have the best editing, the best writing, the best artwork, and that we're going in the right direction, putting out the right kinds of books I check the sales figures, of course, and I read the books as much as I can As I say, I'm really like an over-all executive editor

FOOM: How much say do you have over new projects?

STAN: In life, nobody has total say President Carter, if he wants to do something big, has to have the approval of Congress If I want to do a new magazine, I'm the one who's supposed to precipitate these things, but I then have to get the president of the company to okay the budget to make sure I'm not going to be spending more money than we can afford He, in turn, has to get the conglomerate, Cadence Industries, to okay his okay Basically, if there's something I want to do, it'll get done I also still do some writing I write Stan's Soapbox I write the newspaper strips, the *Origins* books, and film treatments

FOOM: Maybe you could talk a little about the newspaper strip?

STAN: For years people have said, why don't you put Spider-Man in the paper, but I wasn't anxious to, because I had a really rotten experience with the newspaper syndicates, years ago

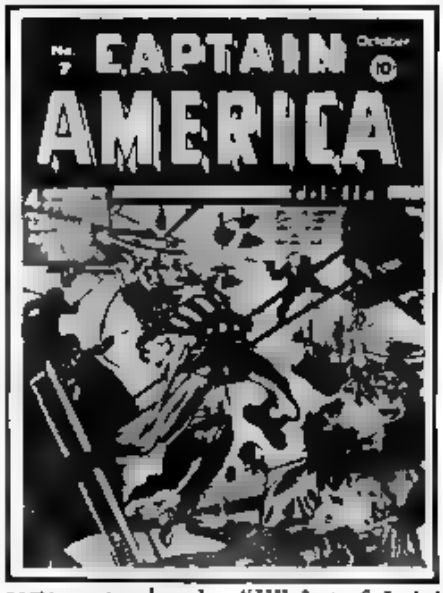
I did a strip called *Willy Lumpkin*, and another one called *Mrs Lyon's Cubs* Now, *Willy Lumpkin* was supposed to be a great strip Originally, it was about a cop on the beat; I wanted him to be a real hip cop, and he'd meet real people on a New York City beat I had some great gags. It was really going to be the *Doonesbury* of its day, way before *Doonesbury* came out. Political gags, urban crises gags, and stuff like that. I brought it to this newspaper syndicate, and I called it *Barney's Beat*, the name of the cop being Barney. They loved it

Then, the head of the syndicate said he wanted me to change it to a mailman He wanted it to be set in a small town and to feature a lovable character that everybody would love. The kind of strip they'd understand in Chillocothe, Ohio. The next thing I knew, it's called *Willy Lumpkin* and it's a bucolic strip, and if there's one thing I'm not comfortable with, it's a bucolic style of writ-

ing I'm not that kind of a writer

But again, I was young and I thought they knew best. I did the strip, and it lasted about a year It wasn't that bad, but it wasn't as great as it should have been Finally, I gave it up

Virtually the same thing happened with *Mrs Lyon's Cubs*, which was about the Cub Scouts, Mrs. Lyon being the den mother I never wanted to do that, but I wanted to sell a newspaper strip. I had tried a few great ideas, but they didn't bite, so one day I said to this



cartoonist jokingly, "I'll bet if I did something about Boy Scouts they'd take it, they'd think it was nice and clean and respectable You could probably call it *Mrs. Lyon's Cubs* and they'd say it was great "

I submitted it, and they took it like that, so I was stuck with a strip I didn't particularly want I don't know anything about Boy Scouts and even less about cubs! And that strip died

So I felt the people at syndicates don't know anything

As Marvel Comics became more and more popular, over the past few years, newspaper syndicates would come to me about doing one of our characters. I didn't want to "It wouldn't work for you guys," I said, "you ruin everything "

Finally, Marvel became so popular and so big that the syndicate people came to me and said, "Stan, you can do it any way you want; we won't interfere, we won't touch it." Well, this was incredible Years ago, it was hard to get my foot in the door at a newspaper

A stroll down Memory Lane with the boys from the Bullpen: left to right, the top row includes *Joe Letteresa, Morrie Kuramoto, Dan Crespi, Sal Contrera, Herb Cooper, Artie Simek, Vince Medalferi, Carl Burgos, Stan Starkman, Neva Del Vecchio* and *Chris Rule*. Bottom row: *Sol Brodsky, Ray Holloway* and *Stan Goldberg*. Whew!

syndicate, so I figured okay, I'll give it a try.

I discussed *Spider-Man* with a real nice fellow, Denny Allen of the Register and Tribune Syndicate. I wanted John Romita to draw it, because John and I had played around with one many years– we'd done a few samples, but never did anything with them. The strip just started in newspapers this January, and it's one of the biggest-selling strips to hit the country. It's already in more than 200 newspapers, in just a month. The syndicate is delighted with it, but it's hard to write, because every time I turn around I've got another two weeks of it to do. I try to write it on weekends.

I sold another strip, called the *Virtue of Vera Valient*, which doesn't have anything to do with Marvel. That was a gag, also. I was talking to some syndicate guy who wanted me to do a detective newspaper strip. I said, "How can you sell a detective strip to newspapers today? No detective story can succeed unless it's either sexy or violent. You can't be sexy or violent in the newspaper." I told him you'd have to do something that's current, something timely. For instance, if you did a take-off on *Mary Hartman, Mary Hartman*, it would probably succeed. So the next thing I know, we're off and running. I try to write *Vera Valiant* on Saturday and *Spider-Man* on Sunday.

Then, evenings, I've got these books for Simon and Schuster. We're doing one about the super women, which should be finished by now, yet I haven't even begun it. I've got to start that this week. Then I'm doing THE SILVER SURFER with Jack Kirby — a hundred-page original hardcover. I'm excited about that. I hope it turns out to be a great book. I'm also doing HOW TO DRAW FOR THE COMICS with John Buscema. I'm doing an ENCYCLOPEDIA OF MARVEL COMICS with George Olshevsky, which I think is going to be a real fun thing. It's going to be literally an encyclopedia, just of the Marvel Universe. Two big volumes, probably — or maybe one huge book. Anyway, I've got those four to do.

I just had lunch with a guy from Simon and Schuster, and he wants two more *Origins* books, for the next two years.

And then I write a column — a little paragraph, every month or so — for *Celebrity*, the "Publisher's Perspective," and of course I also write the "Soapbox" for the Marvel Bullpen Page. I write advertisements for our other stuff in trade papers, and so forth, and I'm the consulting editor or associate producer of our television and movie projects, so I've got to read all those scripts and give opinions.

FOOM: What can you tell us about them?

STAN: We're working on a *Spider-Man* pilot film for CBS — a live action prime-time series, like the *Six Million Dollar Man*. The script has already been written by a very good writer, a guy who's written a zillion television shows. I'm working with him as consultant on it, and it'll be on the air by the end of this year, if all goes well. We're working with Universal Pictures on a deal to take four of our characters and do a television series — also live-action. We're also working on a Classics Comics animated show — *Marvel Classics Comics* — which is very exciting. We may do the animation ourselves, we may set up our own little animation studio. There are probably other things that I'm not remembering at the moment — there's really a lot happening.

FOOM: Whatever happened to the movie you were working on with Alain Resnais?

STAN: I never seem to have the time to get to it. In fact, he was here this morning. He just finished his latest movie, PROVIDENCE, and he asked me when we were going to start. I told him I need at least six months to clear up the things I'm doing, so he said he was asked to do a very quick movie in France, and maybe when he's finished, we'll start. Sooner or later, I'm going to have to do this picture with Alain, who's one of my closest and dearest friends.

FOOM: Is it anything related to Marvel?

STAN: Totally separate. It's called THE INMATES, and it has to do with the whole human race, why we're on Earth, and what our relationship is with the rest of the Universe. It poses a theory which I hope is a very original, unusual one. But it's done in human terms, like a regular story, it's not a far-out science fiction thing. It's very philosophical — but there *is* a lot of science fiction. I think its a great story. I've written the treatment for it, and I suggested that Alain get another screenwriter to do the screenplay based on my treatment. It'd still be our story, I'd still be involved in it, yet, this way, we wouldn't have to wait. But he keeps saying he wants it to be my script completely — he wants it to be my language. So I'm very flattered, although I don't have the time to do it, right now.

FOOM: Over the years, you've done some things outside the comics field. Are there any we haven't covered?

STAN: I used to write radio shows

Unfortunately, I can't mention titles, because I ghosted them under other people's names I wrote some western radio shows, years ago, and a detective radio show I ghosted a number of television shows I ghosted newspaper comic strips I wrote the *Howdy Doody* newspaper strip, which I was able to put my name on I did some advertising work, I love writing advertising copy The one other thing I do is a lot of lecturing I go to schools all over the country, all the time, and I love it, because it's the closest you can get to being an actor without actually acting

FOOM: And it also keeps you in close touch with the readers

STAN: Well, that's the most important thing Actually, I think I learn much more from the people I speak to, than they re learning from me' We have a questions-and-answers section after each lecture, and I learn so much by the questions they ask about what they're interested in and how they feel It's invaluable

FOOM: What do you think about the Marvel merchandise, which seems to have been burgeoning lately?

STAN: Well, it's very good for us, because it's great income, and the money that we make enables us to pay the artists and writers to put out more books If you want to know what I think about the items themselves, I really don't have much to do with them, or pay much attention to them Some of the toys and games and coloring books are great, I'm sure It's the type of thing that's really very hard to keep up with, unless you spend all your time working on it Basically, the few things that I've seen have been pretty good, though It's also very nice to know that people like Marvel enough to buy all these various things — so I'm quite happy with it

FOOM: Where do you see Marvel going in the future?

STAN: I have played most of my life by ear, without too much of a master plan I guess I'm inclined to feel the same way about Marvel I see nothing but great things for us, but as to specifically where we're going, each day I get a different feeling about it I think we're going to be big in television and movies Eventually, I would really love it if we could produce our own motion pictures and TV shows

I don't know why we couldn't, because to me the media is all very similar there's not much difference between a newspaper and a magazine, or a movie, a stage play, a show It's all the same — it's all a part of entertaining and stimulating the public If you know how to be interesting and how to make people care about what you're saying, doing or thinking then what's the difference whether you're doing it on screen, in print, or in front of a microphone? Since I feel Marvel is pretty good at entertaining the public, I would like us to be doing it in every type of the media

I think maybe we should publish some more glossy magazines, higher priced — and I don't mean like National is doing, just buck comics but different *kinds* of magazines

To me, the most fun you can have is doing new things I don't know where we'll be three, four or five years from now, but you can be mighty sure we'll be going in a dozen different directions and moving faster than ever!

Excelsior!

— David Anthony Kraft

Department of FOOMation

AN ALLITERATIVE ADMIXTURE OF AWESOME ANNOUNCEMENTS

by David Anthony Kraft

Say *hi* to the Human Fly!

It's transient title time here at Mighty Marvel, with a series of color comics coming and going at all the same time. Announced for suspension, unfortunately, are INHUMANS, GUARDIANS OF THE GALAXY, IRON FIST, OMEGA THE UNKNOWN and SUPER VILLAIN TEAM UP, with POWER MAN and DAREDEVIL each moving back to a bi-monthly publication frequency. However, on the balancing side, a plethora of pandemonious new publications are scheduled to begin appearing momentarily, among them TARZAN, JOHN CARTER OF MARS, STAR WARS, THE HUMAN FLY, GODZILLA, SUPER RABBIT and MIDAS, THE MILLION-DOLLAR MOUSE!

And, also, this summer will bring a nifty batch of all-new annuals winging your way, and any number of special projects and surprise developments to boot, so be on the lookout.

Not only that, but there's an entirely new magazine looming in the not-too-distant future, edited by Bouncy **Bobby Miller**, so move over SMASH and DYNAMITE, and make way for MARVEL MAGAZINE (tentative title). This trippy tidbit will be packed with fun and features a-plenty, as well as boasting regular Tarzan mini-strips by Rascally **Roy Thomas** and Big **John Buscema** and new Hulk three-pagers by yours truly and Happy **Herb Trimpe!** Watch those newsstands carefully, folks, and remember, MARVEL MAGAZINE will be displayed with the full-size publications, rather than on comics racks!

Last, but certainly not least, it's never too soon to get in an earnest early plug for the 1978 Mighty Marvel Calendar, featuring SPIDER-MAN and a cast of thousands! Edited and written by this modest mutant guru, with the aid and abetment of Jaunty **Jim Salicrup**, it's illustrated by the best blasted pencil-pushers in the Bullpen, from Jazzy **Johnny Romita** to Peerless **Paul Gulacy!** It's due to appear later this year from Simon and Schuster, in better bookstores everywhere, and we're bettin' it'll be a sensational sell-out!

Now, before I start enthusing about the simple-but snappy SPIDEY SUPER STORIES and the mildly amazing material that'll be appearing there in months to come, it's time to turn the rest of the rampagin' writers and editors loose.

ARCHIE GOODWIN

Editor — AVENGERS — CAPTAIN MARVEL — CHAMPIONS — DAREDEVIL — DEFENDERS — DR. STRANGE — GODZILLA — GHOST RIDER — HUMAN FLY — IRON MAN — LOGAN'S RUN — MARVEL TEAM-UP — MASTER OF KUNG FU — MS MARVEL — SPECTACULAR SPIDER-MAN — X-MEN

Artful ARCHIE GOODWIN

"The next two issues of THE SPECTACULAR SPIDER-MAN — #'s 9 and 10 will be a two-part story pitting Spider-Man against the White Tiger, written by **Bill Mantlo**, and introducing the White Tiger to readers of the color comics. There's a big development coming up although it won't happen in SPECTACULAR SPIDER-MAN. We're building toward that now in both titles, and it'll take place soon in the AMAZING SPIDER-MAN.

In #'s 11 through 13 I'll pick up on the Viet Namese girl Sha Shan, and her husband. As I'm planning it now, the two of them are going to turn into super-characters, Brother Power and Sister Sun, due to their involvement in a strange religious cult, which will turn out to be backed by the Hate Monger, promoting hate and intolerance under the guise of love. Ultimately, I intend to reveal that this is **not** the Hate Monger of old (a Hitler look-alike). Who he **really** is I'd like to keep secret for the time being.

On other fronts, we'll probably be doing SPIDER-WOMAN, sometime soon, although we won't do her in such a way that she'll become a teammate of Spider-Man, in fact, we'll try for at least a year not to have her even meet him. Inevitably, they'll probably have to meet. Also it looks like right now, if everything works out right, like we're going to be doing a one-shot movie adaptation of "Island of Dr. Moreau," which will be adapted by **Doug Moench** with **Larry Hama** as artist.

CHRIS CLAREMONT

"In IRON FIST #14, **Dan Green** will take over the inking from **Dan Adkins**. With the last issue, #15, **John Byrne** will both pencil and ink.

Ms. Marvel is getting a modified costume in issue #9. We're getting rid of the skin on the torso part, and just coloring it in. Issue #'s 9 and 10 of MS. MARVEL will put her up against a female flying villainess who is extremely powerful. Number 10 will also be the resolution of the Modok sub-plot. Upcoming is another Arkon story, where he meets up with Ms. Marvel. **Sal Buscema** takes over the art as of issue #9.

"X-MEN #'s 106 and 107 will be the resolution of the Princess plotline. It will resolve 90% of the plotlines begun back in issue #96, such as the Star War, the professor's dream, and the mystery of Eric the Red. We'll introduce a new story concept tentatively called "Star Jammer." Again, tentatively, we plan three to five one-issue stories, each focusing on a limited member of the team. We've been so caught up with plot for the past two years that we haven't gotten as much into characterization as we'd like. This will hopefully be a chance to remedy it.

"We hope to bring back Sauron, though possibly not under that name. We're limited at present because with six issues a year there's not much you can do. As a side note, people are wondering why they never see their letters in the X-MEN letters column. The basic reason is because we only have room for three-five letters an issue, if that, and the X-Men have been averaging one or

two **hundred**, consistently, for the last dozen issues.

MARVEL TEAM-UP #60 is Wasp teaming up with Spidey, against Equinox for the conclusion of that two-parter. Number 61 is Spidey and the Torch, featuring the return of the Super Skrull. It's a two-part thing, because basically we couldn't figure out how Spidey and the Torch could defeat the Super Skrull on their own, so #62 is Spidey and Ms. Marvel who helps out. And #63 is the beginning of another two-part story, starring Captain Britain in his first American appearance. As a side note: the British weekly version is currently being scripted by **Gary Friedrich,** since I gave it up to devote more time to my other endeavors. The crux of the MARVEL TEAM-UP story is issue #64, wherein Spidey and The Captain find themselves trapped in Murder World — where no one ever escapes. The villain is Arcade. Number 65 is a possible red-haired surprise. The last two months of the year will be Spidey teaming up with Nick Fury against the former Madame Hydra. We are trying to upgrade the old villains as much as we can, getting back for her the old feeling of sensuality, raw sex and evil.

STAR LORD should be out in early summer. We're thinking of doing an issue where we get away from the superhero format. If we do another one, it would be pure science fiction, with a central character named Star Lord. I'm doing a DEFENDERS film-in which **Gerry Conway** plotted, which will guest star Ms. Marvel. There's a possibility, if reader reaction is strong enough, of doing a Daughters of the Dragon story in TEAM-UP. The preliminary reaction to their appearance in DEADLY HANDS was quite good.

SCOTT EDELMAN

"In CAPTAIN MARVEL #51, he battles Mercurio, the 4-D Man, who last fought the Mighty Thor, and is back again to try and take over earth. Rick and Mar-Vell are separated again, each going off their own way. Captain Marvel makes an important decision concerning his future as a superhero.

Sparkling SCOTT EDELMAN

and Protector of the Universe. Issue #52 will bring to a head the Dr. Minerva subplot, which has been running since #50. She is a Kree and she's out to get Mar-Vell. In #53, Captain Marvel and the Inhumans will be battling side-by-side against the forces that are seeking to take over earth and all the free galaxy.

"I have several back-up featurettes in the works. There's a Nick Fury back-up by **Juan Ortiz** that's supposed to go in the IRON MAN ANNUAL. A Rick Jones story that takes place in 1963 is supposed to appear in THE AVENGERS. **Aubrey Bradford** is working on a Hang Man back-up. **Bob Budiansky** has a Falcon plot, as does **Howard Bender** for Sub-Mariner.

DAVE KRAFT

"Following the spectacular 50th issue of the DEFENDERS — which features a pull-out pin-up poster in the centerspread, as well as a diagram of the Defenders Riding Academy, with all its gadgetry — the Defenders enter a new era of excitement under the direction of Kreative **Keith Giffen** and yours truly. Beginning with #51, Val enrolls in college because although she knows a lot about fighting and about things in which the Defenders have been involved, she was created whole by the Enchantress and therefore doesn't know very much about the **rest** of the world. She'll be attending Empire State University, the same campus Peter Parker frequents and making new acquaintances, among them Dollar Bill and Ledge

Godzilla airs his views on Urban Renewal.

After seeking Patsy Walker's advice, Jack Norriss decides to accept a job offer from SHIELD only to discover much to his chagrin that it's not what he thinks. The Red Guardian sub-plot continues in Russia, with an unexpected twist, and future issues will see the introduction of several new villains among them Omen and the Prophet; a technologically oriented, very powerful Russian super-villain; and a mysterious character who might best be described as amoral — Lunatik. Even further in the future, I'm re-introducing Devil Slayer last seen in MARVEL SPOTLIGHT #33— as a special guest star. More will be revealed about the sinister demon force attempting to reclaim the earth, in a tale titled 'Agents of Fortune' that features Vera Gemini as leader of the Mexican invasion. This is also the issue in which Dr. Strange returns to help the Defenders in their hour of need. It's a sensational two-part spectacular drawn by Energetic **Ed Hannigan** and inked by Kinky **Klaus Janson.**"

BILL MANTLO

"In IRON MAN, Tony Stark will find his ownership of Stark International in question. It's legally been bought by Midas. He will make an effort to get it back, but he'll feel betrayed by the board members, and he might decide to chuck it for awhile for private life. We're going to show his home life, his past and parents. This will revolve around Madame Masque and Jaspar Sitwell. She has been trying to keep Midas from buying a controlling interest. Jaspar is following her because he thinks she is up to something with Harry Key, who is disreputable — and it will all lead to Midas. Iron Man will be more invincible than before, and I'm going to develop Stark. This will lead to a confrontation with the Titanium Man. In the IRON MAN ANNUAL, Modok develops a Doomsday Chair which will take over the world. Iron Man teams up with the Champions against Modok and AIM.

"THE CHAMPIONS has The Swarm storyline — with the Deadly Drones which will lead into a crossover with SUPER VILLAIN TEAM UP. The Champions will battle with Magneto against Dr. Doom, then against Magneto and Doom together. The Beast, and maybe the X-Men, will play a part in that, along with the Champions. After that will be an Olympian meet with Ares and Hercules with Wood god as a catalyst. And — far in the future Jack of Hearts will be brought in as one of the Champions.

"THE HUMAN FLY is a slam-bang, sensitive, shattering story. We are not going to reveal his secret identity, instead presenting people who might possibly be him. In the first story, he rescues a planeload of reporters from a guy called the Mercenary and battles Spider-Man after a death-defying aerial walk across the top of the plane. We're bringing up the original character **Lee Elias** is doing the art. **Johnny Romita** came up with the character sketches. The second issue will involve a racing stunt. The real-life Human Fly's identity was told he'd never move again, and sixty percent of his skeletal structure was replaced with steel. He retrained himself to walk and do acrobatics, and he has two assistants — one man who lost his hands in Viet Nam, and a black woman who had her confidence shattered in her first plane crash as a pilot. The Fly takes people who are physically or psychologically impaired and tries to restore their confidence.

Jestin' JIM CRAIG

DOUG MOENCH

"After the fill-in THE RAMPAGING HULK is going to have a two-part team up with Sub-Mariner, which will take place in-between FANTASTIC FOUR ANNUAL #1 and AVENGERS #3. Part of it will take place in Atlantis and part of it on dry land. The first issue will be mostly on land and the second one will have The Hulk, Rick and the girl go down into Atlantis. The Hulk and Sub-Mariner fight at first, but then they team up to combat the common menace.

"In MASTER OF KUNG FU, we're doing War-Yore, a schizophrenic guy who will turn out to be working for MI-6. He's a military history buff who becomes flipped out by the indoctrination and assumes the persona like **Sybil** of all these fantastic warriors of past history. That's going to be a four-parter. In the KUNG FU ANNUAL I would like to somehow bring back a lot of the past villains, even though a lot of them are dead.

SHIELD is going to be running through the new GODZILLA book permanently, plus some Japanese characters who don't have names yet. We have plans for a giant superhero robot piloted by a Japanese kid, although this probably won't be until #5. The future of GODZILLA is mostly efforts to stop him from squashing America."

JIM SHOOTER

THE AVENGERS #163 was a fill-in done by **George Tuska.** It's Iron Man against Hercules. It's somewhat of an aside. Later you can look forward to a big development with Thor, which will satisfy continuity freaks. Also, expect a development with a certain very large-sized black character who used to live on the West Coast. His costume is being redesigned by **Ed Hannigan.** There are going to be Avengers coming and going all over the place, and there will be steps back to the formal roster they had once. The Avengers lack a supporting cast, and it's hard to do in a book that size. Jarvis is the only one we see with any regularity, and he's developing a girlfriend who will appear soon. I actually

JIM (Trouble) SHOOTER

intended to reveal the secret of Wonder Man's return all at once in issue #160 but **George Perez,** who co-plotted it, broke it down differently than I expected, and so the secrets will be coming out little by little, instead. Ultron is going to dump some information on us. One of the things that really impressed me about Marvel when I wasn't working in comics — I suppose it started with **Stan** — is best exemplified by the Kree/Skrull war. A sequence of books, you know, that stand alone. And each book in the sequence also stands alone as a story — which is, of course, ideal. George Perez has half of a master plan to do a one-year epic, twelve issues. His half of the plan is that he wants to draw everybody in the whole Marvel system; and my half of the plan is to come up with the plot. Also, incidentally, I intend to spotlight Hawkeye and the Two-Gun Kid, showing what they're doing — which is working on a dude ranch.

"**Jim Starlin** is writing and drawing the AVENGERS ANNUAL. He talked to me a little about characterizations and who'd be available when the ANNUAL came out. Basically, what he wants to do is the long awaited end of the Thanos/Warlock epic. I can't wait to read it.

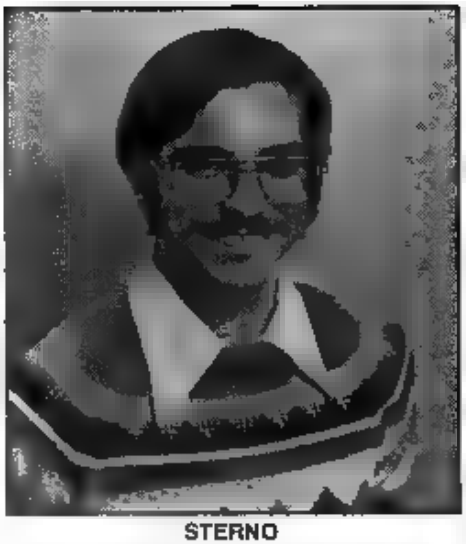
"DAREDEVIL #148 is a key issue. I feel I really began when **Gil Kane** did, on #146. Starting there, I tried to begin the sequence — kind of a big trauma in Matt Murdock's life and Daredevil's career. Number 148 is a critical turn of events. Heather leaves him, Foggy is threatening to leave, and his world is falling apart. He institutes a dramatic search to find the Purple Man, who is the key to the whole thing. He's been there — off stage — ever since Debbie Harris was kidnapped, almost a year-and-a-half ago. Number 149 will involve a dream sequence in which Matt Murdock questions Daredevil on the witness stand. Foggy is a guy we've allowed to be kind of flat, we've been counting on the readers to fill in Foggy from someone they know like that. Now, we're going to **know** he's a nerd. He's going to be a **particular** nerd, not everybody's nerd. Heather will be there when this is done. I have two new villains by the names of Palladin and Air Lord. Palladin is going to be my attempt at a hero/villain type. These two will appear, along with Death Stalker, in #148. The next issue is called 'Breaking Point,' and the theme is that of sheer desperation.

"GHOST RIDER, meanwhile, Goes Cross Country. He's having women troubles, as well as some self doubts. He's going to take time off from his job, and do what every biker should do — go cross country. He's going to pull a **Dave Kraft,** and take off from Los Angeles to ride East, hoping to kind of find himself along the way. There are many Marvel people who can provide me with local color, so he's going to stop in carefully selected key cities — like Oklahoma City, St. Louis, a small town in Indiana, definitely Pittsburgh, and eventually he'll wind up in New York. He may pop up in a couple other books — and certainly in some of mine. I want to do a lot of stuff with the bike, and get him into other sports. I want to have him parachute jump, maybe try a hang glider. Johnny Blaze is going to become as much of an adventurer as Ghost Rider, since I probably have the most latitude with him of any of my characters because he's mobile."

ROGER STERN

"Upcoming in THE GUARDIANS OF THE GALAXY, since we just finished the origin of Starhawk, we'll be getting into the backgrounds of some of the other Guardians. We'll be finding out a little more about Charlie 27, leading up to the THOR ANNUAL, in which the Guardians will guest star. We'll find out what went on during the war, find out more about their powers. We're trying to come up with a more complete picture of what things are like in the 31st Century.

"In the reprint department, over which I also preside, we've come across a treasure trove of old **Jack Davis** RAWHIDE KID stories, which will be reprinted during in the



STERNO

next year, with special coloring by **Petra Goldberg,** one of our ace demon colorists. As far as I know, they've never been reprinted before."

JOHN WARNER

"In the near future, Logan will be running again — heading toward Mind-Sin, a mammoth computer central that links the entire North American continent and is connected to all the domed cities, of which he'll discover there are many more out there. He's trying to find out conclusively if there is a Sanctuary, which, by that time, will have been re-established as a possibility. On his way, he'll encounter one of the other domed cities, and we'll be picking up bits and pieces of Logan's world. What the earth is like outside the domes, complete with clues as to how everything got this way. We'll find out a chunk of background when we finally hit Mind-Sin. I'm using the approach of building something to a finale, and then starting something new — sort of a series of films. After Mind-Sin, I'm not quite certain what will happen, except that Logan will find out Sanctuary is real. He goes after it — and he'll find it."

STEVE GERBER

Editor/Writer: HOWARD THE DUCK — KISS

"My biggest news is the Howard the Duck syndicated newspaper strip, which will start appearing in early June. I will be writing it, **Gene Colan** will be penciling and inking it. Each story will run about six weeks, and the first will concern Dr. Disco, a maniac who uses disco music to control people's minds. I've been given a lot of freedom with the development of the strip; there'll be very few differences in style between the strip and the book. It will be very faithful to the original character.

In the regular HOWARD book, after the Son of Satan' episode in issue #'s 13 and 14, there will be the ANNUAL, penciled and inked by **Val Mayerik** and written by me. It's concerned with carpeting, lamps and the Middle East situation — and a little bit about mules. There's a two-parter coming up in the monthly book, a guts-and-glory saga of World War II, set in Cleveland in 1977.

"The KISS book will be 40 pages of color comics written by myself, drawn by **Alan Weiss,** and inked by **Tom Palmer.** It's not what anybody expects. People have been

They said it couldn t be done! But *Alan Weiss* and *Gray Morrow* painted the Kiss cover, anyway!

Unused cover sketch by *Romita*

expecting everything from **The Monkees** to a kind of **Alice Cooper** trip, but whatever they think it's going to be — it's not. It'll have its own flavor and style, and it'll be as much comics as rock and roll. It'll be a rock and roll comic in terms of approach not subject matter. And the villain is — Dr Doom.

"I've been spending time out West — in Nevada — and the portion of my insanity that makes whatever my books are what they are remains intact, but the rest of my mind is on the mend and healing well. The question, 'Will Gerber commit suicide in the next five minutes?' may soon be obsolete. I find a lot of energy in the mountains."

ROY THOMAS

Editor/Writer: CONAN THE BARBARIAN — INVADERS — KULL THE DESTROYER — MARVEL PREMIERE — RED SONJA — SAVAGE SWORD OF CONAN — STAR WARS — TARZAN — WHAT IF ...?

"**Don Glut** is writing KULL, and plans to detail his continuing quest to regain his throne.

"An INVADERS ANNUAL is coming up along with a WHAT IF, featuring the Invaders. For the annual, I'm trying to get together artists who worked on Captain America and Sub-Mariner back in the forties. The beginning and concluding chapters will be penciled by **Frank Robbins,** the Captain America chapters will be penciled by **Don Rico,** who did Cap back in the forties, anonymously, **Carl Burgos** said he would like to do the Human Torch chapter, **Lee Elias,** who did Sub-Mariner around 1946-1947, will be doing a chapter. The cover will be by **Alex Schomburg,** who is responsible for the very detailed Human Torch and Sub-Mariner covers of MARVEL MYSTERY COMICS. The storyline involves an adventure against several spies and enemies who are trying to get a hold of different things from the Invaders: Captain America's shield, Sub-Mariner's special trunks, and a sample of the Human Torch's blood. It ties up a storyline I did in 1969 in AVENGERS #71, in which three of the Avengers were in wartime Paris and suddenly the Torch, Captain America and Sub-Mariner appeared.

The Invaders issue of WHAT IF forms a pair with a story that's been plotted by **Don Glut** and myself. WHAT IF Cap and Bucky had survived World War II, as penciled by **George Tuska,** written by Don and edited and co-plotted by myself. The INVADERS issue deals with the Invaders after the death of Captain America, and how they manage to become the All-Winners Squad in 1946-47. It has somebody else as Captain America. This takes place in 1946 and according to me, it's the story that would have been in ALL-WINNERS #20, had there been such an animal.

Those will be followed in WHAT IF by a Conan issue set in the 20th century and a FANTASTIC FOUR book about what would have happened if the FF had received four **different** powers than the ones they actually got.

"CONAN #77 has Conan and Belit continuing the search for her father, they'll be finishing up an adventure in the city of Hurok, the City of the Hawk God. SAVAGE SWORD OF CONAN #22 was an unfinished and untitled Howard story, with the help of **Fred Blosser**, I've done a new ending to it, totally independent of the original. The next one, 'The Pool of the Black One' has a cover by **Val Mayerik** and some interior work by **Alfredo Alcala**. There may be a Conan newspaper strip in the offing. The CONAN ANNUAL by **John Buscema** and myself called 'The Return of the Conqueror,' is a sequel to 'Conan the Conqueror,' about Conan going back to Nemedia to pick up his bride Zenobia.

TARZAN, which **John Buscema** is both penciling and inking, continues the adaptation of 'Tarzan and the Jewels of Opar.' It will take six to twelve issues to develop. It deals with Tarzan's second encounter with La, the Queen of Opar, where he lost the civilized part of his memory in an earthquake. The TARZAN ANNUAL, also by Buscema and myself, will have two of the 'Jungle Tales of Tarzan,' which have not been adapted into comic-book form lately. There's also a Tarzan feature for MARVEL MAGAZINE, with him as a younger man.

I have back-up features, wherever I can squeeze them in. There's a King Kull story by **Mike Ploog** and **Rick Hoberg**, a Red Sonja story by **Frank Thorne**, and a couple of Solomon Kane stories done by **Alan Kupperberg** and **Sonny Trinidad**.

"The next issue of MARVEL PREMIERE will be penciled by **Rick Hoberg**. We are working on a new series, 'Nick Fury and the Super Agents of Shield.' It's a special division of SHIELD that Nick puts together to fight Hydra. I'll be writing the first of the three parts. That will be followed by **Robert E. Howard's** Almuric, Warrior of the Lost Planet, a four-parter by myself and **Tim Conrad**.

In RED SONJA, watch for 'Master of the Bells' by **Clara Noto** and myself with **Frank Thorne** artwork. It deals with Red Sonja and Mikel trying to free the half-humans of their bloodlust. Upcoming is a special Conan/Red Sonja issue, of which half will be devoted to the Sonja story, featuring photographs from the Red Sonja Convention, pin-ups of Red Sonja, etc. **Val Mayerik** is working on the cover, but I don't know when it will be scheduled for appearance; it depends on when we get the special issue finished.

"**Howie Chaykin** is illustrating my adaptation of STAR WARS, inked by **Steve Leialoha**. It traces Luke Skywalker through a several-part graphic rendition of the forthcoming film. I'm attempting to be faithful as possible to the story, making the concessions necessary to visual comic book storytelling, pretty much the way I do with the Robert E. Howard material.

JOHN WARNER

Editor: MARVEL PREVIEW — RAMPAGING HULK

THE HEROIC MYTH BEYOND TOMORROW

A "sneak preview" of **Starlord** by John John

What do we mean "sneak preview?" **Starlord** isn't new — that's something we did way back in MARVEL PREVIEW #4.

Yes. And we're bringing him back.

I've always had a feeling about **Starlord**. Something about the name, even the costume, has always touched off a spark of interest with me. And, too, it may be my interest in seeing science fiction merged with comics. **Starlord** could be the perfect vehicle in which to do it.

SF in comics may seem old hat to some of you — and I will admit that comics have always been "borderline SF." Some more so, some less. But it's been mostly a case of the physical trappings (space ships, aliens, fantastic scientific gadgetry, **et al**) without the soul of SF, whatever that elusive quality may be. It is the difference between THE SIX MILLION DOLLAR MAN and the film 2001: A SPACE ODYSSEY. I think it's time at last for Mighty Marvel to make yet another step forward, as we did with GUARDIANS OF THE GALAXY and UNKNOWN WORLDS OF SCIENCE FICTION. As Marvel has always done.

And I think STARLORD is that next logical step. It melds the heroic myth of the comic book genre with the world of SF and allows both to work together. I think you'll approve of the results.

Starlord is a kind of Inter-Galactic Lone Ranger, a single being whose function is to arbitrate justice in a galaxy of empires so spread out that no single, consistent group of laws are practiced or enforced. He was once an Earthman: Peter Quill, whose thirst for revenge drove him to acquire the rank of **Starlord** under auspicious circumstances.

Funny how fate works things out.

For it is the very fire and determination that fueled that vengeance which enable him to carry so heavy a burden as the mantle of **Starlord**. At the same time, the poison of hatred is drained from his mind when vengeance is replaced by awareness — the awareness of the universe and its order that comes with the rank.

The new **Starlord** adventure will again be appearing in the pages of MARVEL PREVIEW, in issue #11, on sale July 5th. Bringing him back was one of the first decisions I made upon being named Editor of the black and white magazines. Not only for the reasons stated above, but because he seemed so right for the black-and-white line. He was a character created for and indigenous to the black-and-whites, and a character who works, I think, better in that format than in color.

This second one-shot will be a 52-page graphic science fiction novel. There will be no cliff-hanging ending, there will be no back-up series to diminish the scope you need with a story of this nature. If we were to make this a regular series, it would stay the same — a sequence of SF novels starring **Starlord.** Things would happen, characters would develop, but each book-length story would be complete unto itself.

Another way it differs is that it's just about the first original Marvel character to be established as **not being in the Marvel Universe**. The reason for this (and I believe it was **Steve Englehart**'s doing) is that the background of the character, so integral to the uniqueness of the series, can be much richer with an Earth without super-heroes and a human race not already Kree-ed and Skrull-ed to death (figuratively speaking).

As I've already stated, I think you'd be pleased with the results. Which leaves me one only more thing to do before I sign off.

I'd like to introduce the team I picked to produce this book.

As Steve Englehart has unfortunately taken leave of the Bullpen (being engaged in other projects elsewhere), I needed a new writer who could redevelop the concept along the lines I was thinking. The name I came up with was **Chris Claremont**. Anyone who has followed the recent X-plois of a certain band of mutant misfits called THE X-MEN will be well aware that Cheerful Chris has all the proper qualifications. What you may not be aware of is that one of his earlier forays into writing was published in the April 1973 issue of THE MAGAZINE OF FANTASY AND SCIENCE FICTION — a short story called "Psimed."

Meticulous craftsmen" describes both people responsible for the artwork that will grace **Starlord**. The penciller is **John Byrne**. These days, one needs a scorecard to keep up with all the work John manages to fit into his schedule — everything from MARVEL TEAM-UP to THE CHAMPIONS. As for the inker **Terry Austin** aside from his peerless penwork on CAPTAIN MARVEL, Terry has racked up quite a number of SF illustration credits. These two talents create quite a chemistry together. I think you'll agree.

And finally, **Tom Orzechowski** will be handling the calligraphy — a much underrated end of the comics biz. Tom is an artist of letters — and he makes an already fine package look that much more incredible.

In closing, if I sound like I have a god-complex about this project, it's not your imagination. I think, in **Starlord,** we may well have Marvel's next big winner on our hands!

JACK KIRBY

Editor/Writer/Artist: BLACK PANTHER — CAPTAIN AMERICA — ETERNALS — 2001: A SPACE ODYSSEY

"In general, I'm working on new individual characters and good, solid plots, and trying to stress adventure for all the books.

For instance, in THE ETERNALS I'm stressing Ikarus, Makkari, and concentrating on personality as opposed to atmosphere.

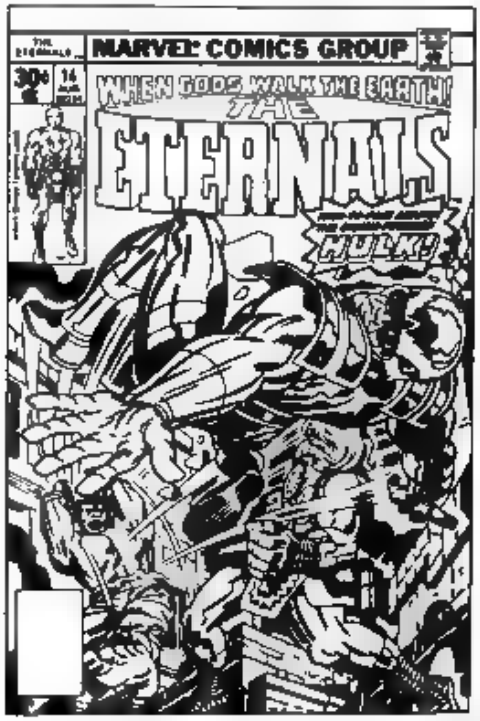
THE BLACK PANTHER is going to pursue new places and encounter new characters in a lost city featuring a fantastic lost tribe of Samurai.

"In 200, I have a new character — X-50 — who will be the first really well-defined protagonist in the Odyssey series, with substantial personality depth.

I just finished the CAPTAIN AMERICA ANNUAL, which is about mutants and Magneto. In the regular book, I'm going to bring back some old villains, including the Red Skull — and mix in some new ones, as well.

Stan and I are also working on the full length feature presentation hardcover SILVER SURFER book.

More of King Kirby's Cast of Characters



LEN WEIN

Editor/Writer: FANTASTIC FOUR — INCREDIBLE HULK — AMAZING SPIDER-MAN — THOR

"SPIDER-MAN #171 and NOVA #12 cross over for a two-part murder mystery Marv's half s titled 'A Man Called Photon' and mine is 'Photon is Another Name For ?' It's up to everyone to solve it The Green Goblin is coming back soon — and so is the Molten Man I'll be tying up the 'Hit Man' story with the Punisher, both of them turning New York into their own personal battle ground The Fearsome Fly will be returning with an insect invasion of Manhattan, followed by Dr Octopus Peter Parker will have a surprise something Marveldom Assembled has been clamoring for a long time now Some changes in the relationship between Harry Osborne and Liz Allen are coming up, as well as new ramifications with J Jonah Jameson and Marla Madison, and I m moving Harry and Flash into Chelsea Parker's neighborhood

In THE HULK Jack of Hearts — from the black-and-white DEADLY HANDS OF KUNG FU book is going to be showing up, followed by the Bi-Beast, for a two-parter where he takes over SHIELD's helicarrier After that, the Falcon will be coming in, as it turns out he's related to Jim Wilson The richest Englishman in the world, John Bullion, will show up Kropotkin the Great will be in the new supporting cast Strange and wonderous things are

Mighty MIKE ESPOSITO

going to happen to Betty Ross, who is separated from her husband and will face the world on her own terms for a change The HULK ANNUAL will be co-plotted by **Dave Kraft** and me, penciled by **Herb Trimpe,** and written by Dave It's The Hulk and Dr Strange against the men in the 'Beehive' A Hulk fill-in will be about Doc Samson, penciled by **George Tuska.** It's Doc vs the Rhino The fill-in issue of THE HULK by **Starlin** is called 'Feeding Billy,' is scripted by myself and penciled and inked by **Jim.** Another fill-in — co-plotted by **Al Milgrom** and myself featuring The Dragon Man, will be penciled by **Al**

'THE FANTASTIC FOUR head for Saluum to meet Saluum's Seven, who have kidnapped Agatha Harkness and Franklin Richards for reasons which are going to be left unsaid — mostly because I haven't completely detailed it as yet When they return to earth, I'm going to bring back Psychon, formerly the Psycho Man The Invincible Man will also be returning in a

whole new incarnation. Puppet Master may be popping up again in the Psychon story. I'll be tying up the Mad Thinker storyline, using Quasimodo. The FANTASTIC FOUR ANNUAL will be the FF and the Inhumans done by **Roger Slifer** and me, co-plotting and script.

"In THOR, Odin turns up at last — then dies. The whole gang returns to Asgard, only to discover everybody's favorite God of Mischief sitting on the throne. The Destroyer will be returning, as he appeared in the very first panel — he's never looked quite that way, since. After that, Thor and company go back to Midgard to meet some earth villains. The THOR ANNUAL will feature the Guardians of the Galaxy, co-plotted by me and written by **Sterno,** with art by **Sal Buscema.** The THOR black-and-white magazine is the God of Thunder, as he was five thousand years ago. Plot and layout by **Jim Starlin,** script by me, and finished art by **Tony DeZuniga.**

"As for other projects we have DOMINIC FORTUNE, by **Howie Chakin** and myself, starring Dum Dum Dugan and set in 1938. 'Destiny's Angels' is one of my working titles for another fill-in. It's a two-parter, dealing with the origin of the group in the first part, and the final resolution of the Serpent-headed crown of Lemuria in the second part."

MARV WOLFMAN

Editor/Writer: MARVEL TWO-IN-ONE — MIDAS — NOVA — POWER MAN — SUPER RABBIT — TOMB OF DRACULA — WARLORD OF MARS

"After the Nova/Spider-Man team-up, NOVA #13 will feature 'Nightmare in Truman High,' in which Rich Ryder's school is taken over by terrorists. It's a characterization issue, basically, showing all the various students that we've met already, plus introducing a few other teachers and some problems, because I feel we haven't done enough characterization in the book. Also in this issue, we'll be featuring the sub-plot with Rich's father who was fired from his job. He gets involved with some pretty shady characters in order to get enough money to keep his mortgage payments up on the house.

"A new character is being introduced, called 'The Crime Buster.' In the beginning he seems to be a hero, but it's all a front. In the end, he's going to turn out to be a villain. Rich's father gets involved with the Inner Circle. It will be a crime organization, and you will not know who's running it — in the beginning, at least. In the long range, Rich's father will be getting involved with the law, because he'll be involved with this gang. Rich is failing and is going to be left back. This will also put him totally out of synch with the rest of his classmates. So he'll be the oldest one in his class next year.

"With **Gene Colan** in the hospital, we had to have a fill-in issue of DRACULA that was a story originally planned to be a special Blade issue of MARVEL SPOTLIGHT. It's the first fill-in done by the same team. After that, Janus will be killed — then there will be a one-issue story in which Dracula will be a solitary star. I don't know if I can pull it off. No other characters. Basically, he goes through a nervous breakdown, because he's a proud man looking for one more descendant. All of his other descendants have turned on him at one time or another. Lilith is his enemy, Frank Drake is his enemy. He has not had anyone to carry on the Dracula name, and when this son is killed — what happens to him, then? It's a very complicated thing for a comic. After that, the kid is reborn as the angel character that appeared several months ago — which is why he has golden skin. The concept being that if a devil can possess you, so can an angel. And that's how he's reborn — as an adult, three days after he's killed.

"What I'm doing in JOHN CARTER — as I described in the letter column of the first issue — is placing the entire forthcoming storyline between paragraphs three and four of Chapter 28 of Edgar Rice Burroughs' PRINCESS OF MARS. There's a nine year gap that ERB puts into the series that he never mentions again. I want to explore that, because it's an interesting time period. John Carter doesn't know what's going on, he has yet to learn about almost everything on Mars. Rather than doing adaptations — or giving him a son, which he has to have by the start of the second book — I'm getting around all that by doing it this way.

"I'm doing a long serialized story, which is called 'The Air Pirates of Mars,' which I'm referring to as the eleventh John Carter novel. My stories will be full-length novels — many-part stories that go on in the Burroughs tradition.

"I'm hoping in upcoming annuals to have the stories take place at different times. There will be stories in the John Carter annual that will take place years later, when he does know more about Mars and also when he has a son.

"LUKE CAGE has been running a Mace serial, which ends with #46 — even though Mace is actually finished in #45. Following that, there is a cobalt bomb about to explode in Chicago. Nobody knows where it is, and Luke has to go throughout Chicago to find it. Again, it's an action issue, but it's also a characterization issue, because he's alone. I haven't got too many plans for Cage, because I'd probably be giving it up in the near future.

"In order to give a sense of continuity to MARVEL TWO-IN-ONE, what I've done is establish a subplot that has Deathlok in a coma for about five issues. Issue #30 is by **John Buscema** and myself.

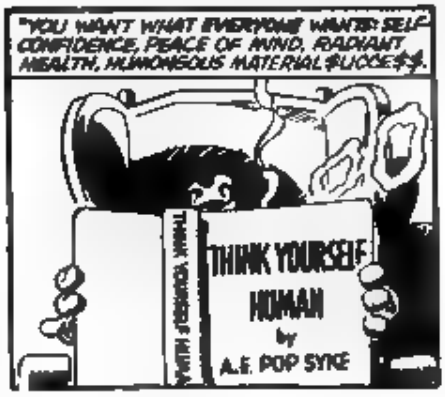
"Spider Woman has been re-kidnapped by Hydra — and so has the scientist who is a bio-geneticist. Issue #31 is where the serum is injected into Alicia — and the issue is Ben versus Alicia, with no other supporting characters. I'm trying to get character development, even though I can't do too much. The way I consider it, TWO-IN-ONE is Ben's book, and I don't always feel there has to be a guest star.

"So there will be issues in which there won't be another hero. The TWO-IN-ONE will indicate the villain. That way, I can concentrate on Ben and try to develop him. I'll try and work with **Len** — of course I won't do anything that will totally contradict the FANTASTIC FOUR. Then we're coming back to the States after that, with a two-parter in which Ben finds Skull the Slayer. And that's being drawn up by **Ernie Chan.** That picks up with the last issue of SKULL THE SLAYER and brings him into the present.

"In the funny animal books, I'm introducing a character called Apache the Wonder Frog, who is a little frog who wants to be a super-hero — but is a total klutz. Other characters coming up are Bruce the Shark, a villain, and then there's going to be the spider who bit a radioactive man — but I have no idea what I'm going to call him. Weird characters popping up: Anna Conda, a female snake, things like that.

"On the home front, **Jessica Morgan Wolfman** was born January 6, and she's already practicing to be an artist. I introduced her to her first comic, but you wouldn't want to tell everyone it was **Uncle Scrooge!**"

FOOMtastic *HOWARD THE DUCK* Newspaper Strip Preview Page!


"YOU WANT WHAT EVERYONE WANTS! SELF CONFIDENCE, PEACE OF MIND, RADIANT HEALTH, HUMONGOUS MATERIAL $UCCE$$.
THINK YOURSELF HUMAN
by
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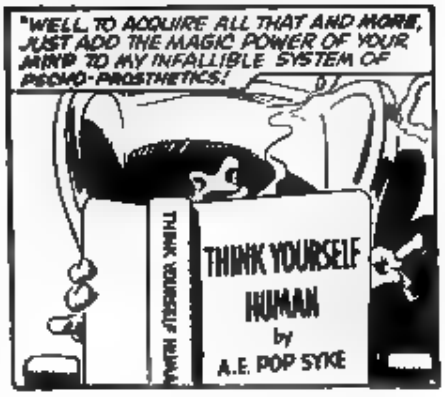
"WELL, TO ACQUIRE ALL THAT AND MORE, JUST ADD THE MAGIC POWER OF YOUR MIND TO MY INFALLIBLE SYSTEM OF PSEUDO-PROSTHETICS!
THINK YOURSELF HUMAN
by
A.E. POP SYKE

"THINK YOURSELF BEYOND RICH, BEYOND HEALTHY, ALL THE WAY TO HUMAN!"
UH, BEV...
I DON'T THINK I CAN RELATE TO THIS!
THINK YOURSELF HUMAN
Steve Gerber and Gene Colan

"THINK YOURSELF HUMAN"-- BUNK!! HOMILIES CLOAKED IN PSUEDO TECHNICAL JARGON POSING AS LEGIT PSYCHOLOGY!
I MEAN, "PSYCHO PROSTHETICS"-- REALLY!
WHERE'D YOU GET THIS BOOK?

FROM TILLIE-- THE WAITRESS AT THE DINER ACROSS THE STREET
SHE SAYS THE SUCCESS MEDITATIONS WORK FOR HER!
THEN WHY'S SHE STILL A WAITRESS?

I'M SORRY, HOWARD-- I WAS SO CAUGHT UP IN MY SUCCESS MEDITATION--
--THAT YA FAILED AT FIXIN' TWO LOUSY TV DINNERS!
I TOLD YA-- THOSE "SELF-HELP" BOOKS ARE A PUBLIC MENACE!

FOOM FLASHES ! FINAL FOOM FLASHES !

We've gotta lotta nifty last-minute newsbits for ya, FOOM folks, so we're gonna launch into 'em without any further ado! First and perhaps most awk-boggling is the awesome announcement that henceforth Mighty Marvel will act as distributor for four funtastic Hanna-Barbera cartoon comics--DYNAMUTT, SCOOBY DOO, YOGI BEAR and THE FLINTSTONES. These light-weight laugh-getters will be written, drawn and produced by the Hanna-Barbera people on the West Coast, and then delivered to newsstands everywhere by Mighty Marvel. So watch for 'em! After all, they're easy reading and frivolous, and they're just the thing for your younger brothers or sisters (if you have any)! Hanna-Barbera and Mighty Marvel--teamed up for tomorrow!

Also, as ever here in the world's most bombastic Bullpen, writer and artist switcheroos have come about since this ish's "Department of InFOOMation" was set in type. F'rinstance, GHOST RIDER has a new penciler as of #26--none other than Dramatic Don Perlin, who is also scheduled to draw this year's super-special SPIDER-MAN ANNUAL, as well! Cataclysmic Carmine Infantino is doing the art on a duo of DAREDEVIL issues, to be inked by Kinky Klaus Janson, as well as on a fill-in ish of NOVA, to be inked by Terrific Tom Palmer. And, along with Marvelous Marv Wolfman, the aforementioned Infantino will be bringing you the adventures of SPIDER-WOMAN, sometime in the as-yet-unspecified future. Maverick Mike Zeck, who did the dandy Destroyer back-up feature in LOGAN'S RUN #6, will do the artwork on MASTER OF KUNG FU #55. And, speaking of LOGAN'S RUN, that trippy title has been temporarily suspended as of #7; but don't be surprised if it's revived when a sequel to the original film appears in movie theaters across the nation. Roguish Roger Slifer, studious staffer and sometime scripter, has lent his dialoguing acumen to POWER MAN #46, after which that book will be regularly-written by Cheerful Chris Claremont. Boyish Bob Hall will be the amazin' artist on THE CHAMPIONS, beginnin' with #15. Jim (Madman) Mooney takes over the delineating delights on DEFENDERS, as of #51, over Kreative Keith Giffen's proud pencils. Boisterous Bill Mantlo will be scripting the SPECTACULAR SPIDER-MAN over Artful Archie Goodwin's plots. Jocular John Byrne is doing the art on two in-between issues of THE AVENGERS, after which George (Pacesetter) Perez returns to the pencils. Lively Len Wein, meanwhile, is planning to pen a few interim adventures of CAPTAIN BRITAIN. There must certainly be more last-minute news notes, but we're just too blamed tired to track 'em down, so you'll have to be content with this compendium of title-swapping and general staff ch-ch-changes!

However, for those of you who responded to Dauntless Don McGregor's princely preview piece last ish, and asked for more info about what the lad is up to, here's the good news: His first book of fiction is due for publication this selfsame summer! DRAGONFLAME & OTHER BEDTIME NIGHTMARES is illustrated by Peerless Paul Gulacy, and is available for $5 postpaid from Fictioneer Books Ltd, Lakemont, Georgia 30552. Tell 'em Marvel sent ya! And speakin' about Marvel, the Dauntless One is also involved with our Classics Comics! Yep, Don's adapted both Wilkie Collins' THE MOONSTONE and Edgar Allan Poe's THE PIT AND THE PENDULUM. Other upcoming Marvel Classics include FOOD OF THE GODS, MASTER OF THE WORLD, THE INVISIBLE MAN and KIDNAPPED, all adapted by Devil-May-Care Doug Moench; SHE, adapted by Joltin' John Warner; and THE ILLIAD, adapted by Elliott S! Maggin. Artists for these adaptations are as yet unassigned.

Other news of note includes a special summer b&w magazine devoted to covering JAMES BOND in the cinema; a spectacular ISLAND OF DR. MOREAU movie adaptation by Devil-May-Care Doug and Scary Larry Hama; and the last-minute change of title from the MARVEL MAGAZINE mentioned earlier this issue to THE MARVEL CONNECTION, as well as a switch from a regular Hulk comics feature to a regular Thor series of stories, to be written by Dave (the Dude) Kraft and drawn by Big John Buscema.

Th-th-that's all, folks!

FINAL FOOM FLASHES ! FINAL FOOM FLASHES !

FINAL FOOM FLASHES ! FINAL FOOM FLASHES !

FOOM FLASHES ! FINAL FOOM FLASHES

By Jingo! It's the Foomtastic British Feature Page!

As most of you no doubt know by now, our bombastic British weekly magazines are mostly rollicking reprints of classic-but-classy early Marvel Age comics stories.

The entire English line currently consists of SUPER SPIDER-MAN AND THE TITANS (featuring Spidey, the Avengers, Thor, Captain America, Iron Man and the Invaders), MIGHTY WORLD OF MARVEL (featuring the Hulk, Planet of the Apes, Daredevil and Captain Marvel), FURY (featuring Sgt. Fury and His Howling Commandos, Captain Savage and His Leatherneck Raiders, and assorted shorter war stories), CAPTAIN BRITAIN (featuring Spidey team-ups, SHIELD, the Fantastic Four . . . and new Captain Britain stories cowritten by Larrupin' *Larry Lieber* and Groovy *Gary Friedrich*, with penciling by Rampagin' *Ron Wilson* and Bubblin' *Bob Budiansky*, and inking by Flippin' *Fred Kida* and Titanic *Tom Palmer*).

A terrific new title, tentatively scheduled as of this writing, is TARZAN (featuring the Rascally *Roy Thomas* and Big *John Buscema* awesome epics of the veldt). More exciting details on this pan-demonious new project will follow in fantastic upcoming issues of FOOM!

Reproduced here are some spectacular samples of courageous Captain Britain, courtesy of Larrupin' Larry and Bubblin' Bob—and those of you who have besieged us with frantic demands to see this nifty new Marvel powerhouse in action must be pleased as punch to know that the good Cap's dynamic debut scripter, Cheerful *Chris Claremont*, has plans to present CB's first American appearance in the pulsepounding pages of MARVEL TEAM-UP (as revealed in the incredible *Department of InFOOMation* in slightly more detail)! Not only that, but we also have especially good news for hardcore True Believers interested in obtaining the original British editions, as spelled out in this issue's new and improved *FOOM Forum!*

'Nuff said!

NEXT ISSUE:

An incredible, incisive, inside interview with the amazing artist of the spectacular syndicated Spider-Man Strip —

JOHNNY [Ring-a-Ding] ROMITA

* * *

A step-by-step look at just how the daily SPIDER-MAN NEWSPAPER STRIP is produced from start to finish!

* * *

A sensational sneak peak at some of the simply stun-boggling poster pin-up artwork from the 1978 MIGHTY MARVEL SPIDER-MAN CALENDAR!

* * *

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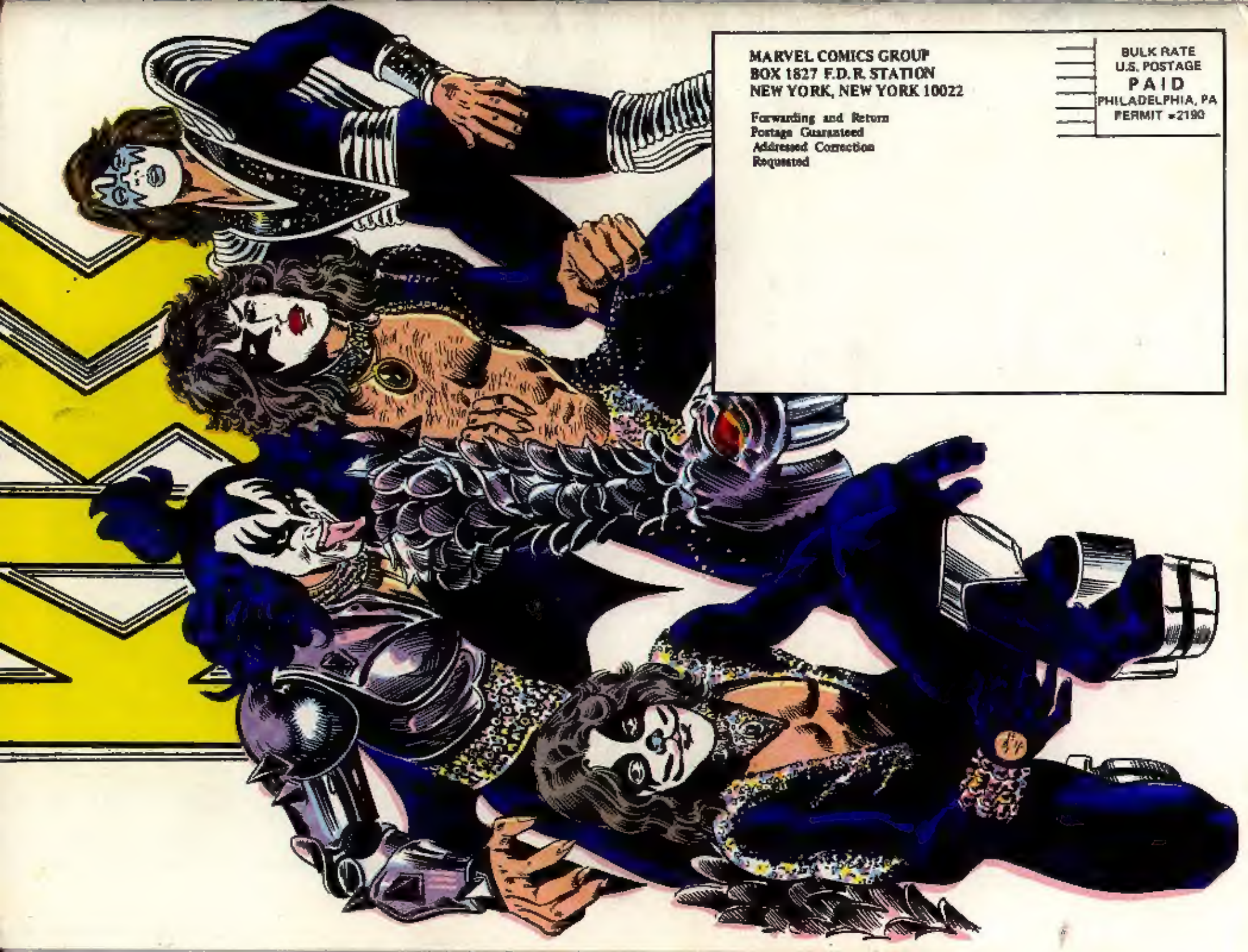

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